



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

### Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

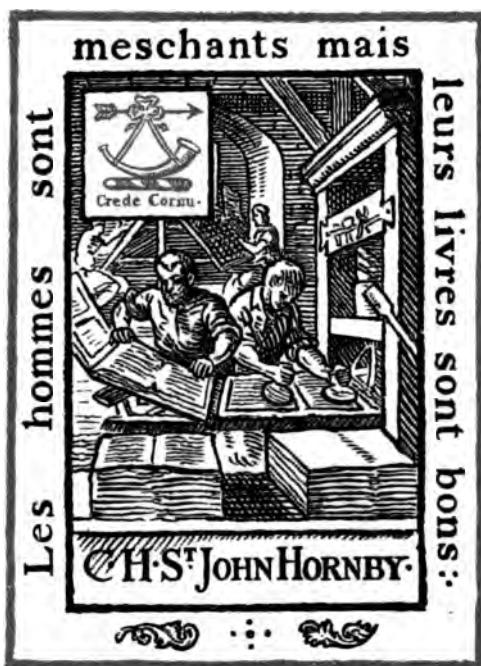
We also ask that you:

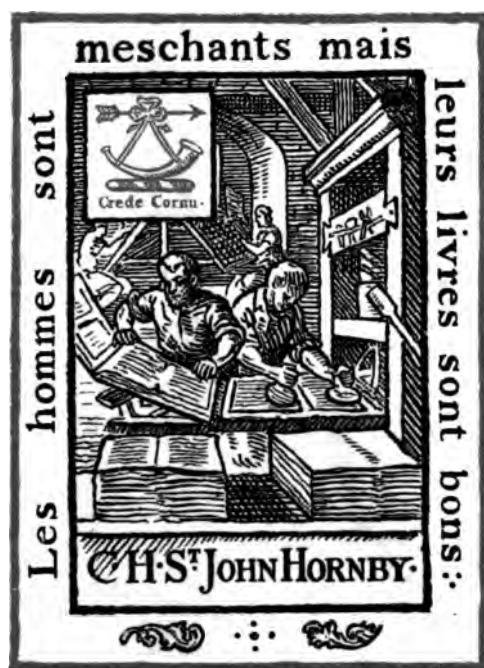
- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

### About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

LADIES' BOOK-PLATES







1968.10.20.6.9  
a side view

NL  
1968





THE EX-LIBRIS SERIES. EDITED BY GLEESON WHITE.

LADIES' BOOK-PLATES.







The R. Hon. Henrietta Louisa Sykes, Countess of Compton,  
Lady of the Bed Chamber to QUEEN CARMINE -

Wm. H.

# Ladies' Bookplates

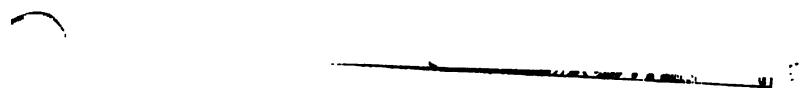
An illustrated handbook for  
Collectors and Book-lovers

By Norna Labouche



London : George Bell & Sons,  
Covent Garden, & New York.

4 Strand,  
Piccadilly





# Ladies' Book-plates

An illustrated handbook for  
Collectors and Book-lovers

by Norna Labouchere



London : George Bell & Sons, York Street,  
Covent Garden, & New York. Mdcccxcv

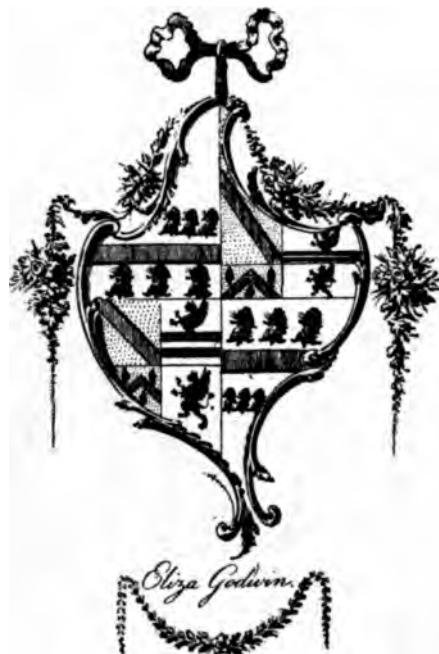




CHISWICK PRESS:—CHARLES WHITTINGHAM AND CO  
TOOKS COURT, CHANCERY LANE, LONDON.



AMICÆ INGENIOSÆ  
CUJUS CONSILIO ATQUE AUSPICIIS  
TOTA RES REFERTUR  
HUNC LIBELLUM DEDICAT  
N. L.



BOOK-PLATE OF ELIZA GODWIN.



## INTRODUCTION.

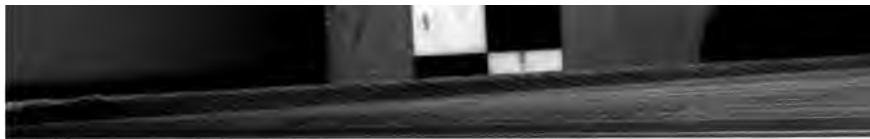
**I**T may appear to be a work of supererogation to venture another treatise on the subject of Book-Plates, when the ground has been already so well covered. At the date of its publication, no better "Guide" than that of Lord de Tabley could have been compiled. The distinctions he pointed out, and the classifications he suggested have been of the utmost value to all collectors. Mr. Egerton Castle in his "English Book-Plates," and Mr. W. J. Hardy in a volume of the "Book about Books" Series have since added ably to the literature of the subject. The "Ex-libris Journal" has also been useful in recording new facts as they have been exhumed from old libraries, or have come to light from unexpected sources to gladden the hearts of collectors. Correspondence on disputed points in Heraldry, on the identification of anonymous plates, and similar subjects, fill its pages.

The study of Book-Plates is continually widening its area, but there is one section which has not yet attracted separate and special attention. Perhaps

hitherto Women's Book-Plates may not have been considered to offer a fertile field ; yet surely the subject is sufficiently rich in material for a monograph.

For four hundred years the fashion for Ex-libris has waxed and waned. The eighteenth century witnessed, perhaps, its most glorious phase. Although at present there is an universal revival of the art, in some ways the modern book-plate is found wanting. This is certainly not from lack of inventive and imaginative power on the part of the designer, but from the inferior methods of modern processes, which often spoil the work of the artist. To-day, with the universal cry of cheapness and economy, we are apt to pay too little attention to the process by which designs are reproduced ; hence the poor effects of many modern "processed" plates when compared with impressions obtained from woodcuts and copper-plates.

The style of a book-plate has always been a vexed point, and in the present day almost every past mode is revived and every new idea utilized. Of course, the most important feature is to be distinctive—to assert the ownership clearly and unmistakably ; after that the question of decorative beauty may be considered. In the good old times when a coat-of-arms was as easily read and understood as the written name, it was the simplest means of identification. But nowadays, if heraldry were confined rigorously to its own sphere, it would only be available for comparatively few owners of existing libraries. Although the engraved or type-printed non-heraldic name-label has been rather



## *Introduction.*

ix

contemptuously treated, this description of book-plate is a favourite with women, and some of the various labels that are now so plentifully designed and produced are more appropriate to the ephemeral literature of the day. The libraries of colleges, cities, institutions and families—where the books descend with the heirlooms and remain on the ancestral shelves—may well be distinguished by armorial bearings, but individuals are identified far more certainly by the so-called “pictorial” name-label, which can express the tastes of all descriptions of persons in infinitely varied ways.

In this little monograph an attempt has been made to trace the history of women's plates and to give some account of those ex-libris which seem to call for special attention, either from the interest attached to the owners, or for the intrinsic merit of the designs. With the assistance of many well-known collectors, a list of ladies' plates has been drawn up, and however imperfect and faulty, as the first of such lists must always be, it is hoped that it may yet prove useful to collectors of these “dead leaves.” In describing a lady's plate, “armorial” has always been employed to signify that the arms are on a simple lozenge, in every other case the words “shield” or “oval” have been added. The correct inscription on each plate, as far as can be ascertained, is printed in italics in the list.

It only remains for me to express my sincerest thanks to Miss Chamberlayne, the Rev. T. W. Carson, Herr Karl Emich Graf zu Leiningen-Westerburg, Mr. Ellis, the Ulster King of Arms,

Mr. Hamilton, Mr. Roberts Brown, Mr. H. Gough, Mr. Gleeson White, Mr. Carlton Stitt, Mr. C. W. Sherborn, Mynheer Moes of the Amsterdam Library, the Hon. Gerald Ponsonby, who have so kindly helped me in my work, and to those artists too numerous to be each mentioned by name, who have kindly allowed their designs to be reproduced, and many others, especially those owners who have permitted impressions printed from their copper-plates to be included herein; also to the shades of the noble women celebrated for their talents, wit, and beauty, who have left behind these dainty personal records of their fondness for books.

N. L.

LONDON: *October, 1895.*



BOOK-PLATE OF LADY FITZHARDINGE.  
By M. L. O.



## CONTENTS.

	PAGE
Chapter I. ENGLISH LADIES' DATED PLATES OF THE SEVENTEENTH AND EIGHTEENTH CENTURIES . . . . .	I
II. WOMEN BIBLIOPHILES . . . . .	33
III. UNDATED LADIES' PLATES . . . . .	56
IV. WOMEN'S HERALDRY . . . . .	99
V. LADIES' BOOK-PLATES BY MODERN DESIGNERS . . . . .	115
VI. LADY DESIGNERS . . . . .	166
VII. MOTTOES ON LADIES' PLATES . . .	193
VIII. FOREIGN LADIES' BOOK-PLATES . .	206
IX. JOINT BOOK-PLATES . . . . .	235
ALPHABETICAL LISTS :	
I. ENGLISH LADIES' PLATES . . . . .	255
II. FOREIGN LADIES' PLATES . . . . .	332
III. JOINT PLATES . . . . .	345



BOOK-PLATE OF MRS. SINGER.



## LIST OF SEPARATE PLATES.

	PAGE
Ex-libris of H.R.H. THE DUCHESS OF TECK. From the copper-plate by C. W. Sherborn . . . . .	120
Ex-libris of the COUNTESS OF POMFRET. Re- produced in facsimile . . . . .	<i>frontispiece</i>
Ex-libris of B. BAGGE. From the copper-plate by B. Bagge . . . . .	190
Ex-libris of KATHERINE CAMERON. From the etched plate by D. Y. Cameron . . . . .	268
Ex-libris of ETHEL SELINA CLULOW. From the etched plate by Edward Slocombe . . . . .	198
Ex-libris of BLANCHE HOSKYNS. From the etched plate by W. Monk . . . . .	291
Ex-libris of LENA MILMAN. From the etched plate . . . . .	195
Ex-libris of ALICE S. NORTHCOTE. From the copper-plate by C. W. Sherborn . . . . .	117
Ex-libris of ILSE WARNECKE. A lithograph by Joseph Sattler . . . . .	228
Ex-libris of MARGARET WHITE. From the copper-plate by C. W. Sherborn . . . . .	116



BOOK-PLATE OF MARY HORNER.



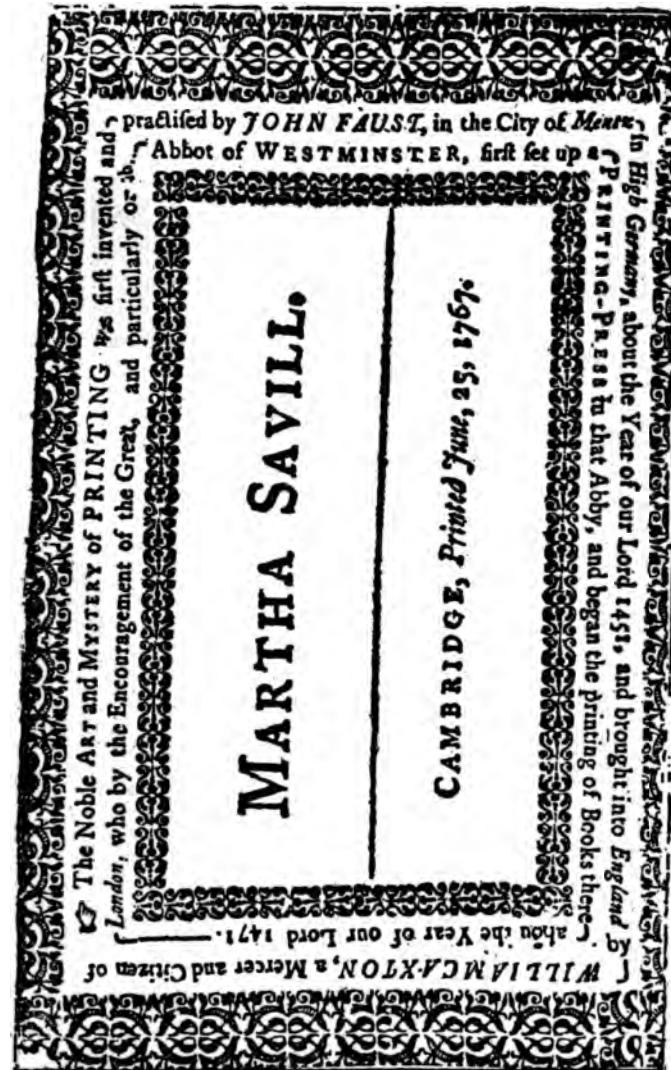
## LADIES' BOOK-PLATES.

### CHAPTER I.

#### ENGLISH LADIES' DATED PLATES OF THE SEVENTEENTH AND EIGHTEENTH CENTURIES.

**B**OOK-PLATES may be roughly divided into two kinds—name labels and armorial plates. Among the labels there is not much variety, but they are worthy of attention, on account of being the earliest yet known form of English ladies' book-plates. They are, for the most part, printed in that crude and heavy plain type, which we always associate with the prefaces and title-pages of eighteenth-century books; a rough wood-cut border serves as decoration, and on some, mottoes and texts occur, such as "God's Providence is mine inheritance," "The wicked borroweth and returneth not again," etc. On comparing a number of these name tickets, it will be seen that the same pattern of border and the same inscriptions were used over and over again; and, to account for this similarity, it has

been suggested that the printers kept a stock of blank plates, and filled in the name of the customer, with the date, address, etc., according to his or her taste and fancy. On a great many eighteenth-century labels appears the following lengthy legend : "The Noble Art and Mystery of Printing was first invented and practiced by John Faust, in the City of Mentz in High Germany, about the year of Our Lord 1451, and brought into England by William Caxton, a Mercer and Citizen of London, who by the encouragement of the Great and particularly of the Abbot of Westminster, first set up a Printing Press in that Abbey, and began the Printing of Books there about the Year of Our Lord 1471." This, with slight alterations (on some the honour is given to John Gutenberg), is printed in a border or frame surrounding the name, and the imprint of either Cambridge or Oxford (Clarendon Printing House, or the Theatre) is added. These labels are distinguished from others by their size, which is about that of a half-sheet of note-paper. An example of this kind is the ex-libris of *Martha Bartlett Her Book. Oxford. Printed at the Clarendon Printing House Oct. 4, 1729*, and again, that of *Ann Hett, April 10, 1761*. To all outward appearance, these plates seem to be perfectly correct and bonâ-fide ex-libris, but whether they really ever served that purpose is doubtful ; no libraries have been traced to any of these ladies, and the labels themselves often appear as if they never had been placed within the covers of a volume. Mr. Andrew Tuer came forward, a little while since, with the explanation



BOOK-PLATE OF MARTHA SAVILL. 1767.

that they were probably souvenirs, given to persons visiting printing offices by the compositor, who, in return for this little attention, expected to be presented with a fee. This would account for the date being invariably given, even to the day of the month. The custom is alluded to in a poem entitled "The Humours of Oxford," by Mrs. Alicia d'Anvers. The fashion seems to have lasted, if we may judge from the dates on those plates which have been preserved to the present day, for about fifty years, between 1720 and 1770. The same idea is shown in those labels printed on the Thames when the river was frozen over, and a fair held at London Bridge in the January of 1814. Occasionally one of these rare tickets, bearing the following verses, is found :

"Amidst the Arts which on the Thames appear,  
To tell the wonders of the ice this year,  
Printing claims prior place which at one view  
Erects a monument of That and You."

In contrast to these elaborately descriptive plates, is the simple label in plain type of the Lying-in Hospital, Dublin. This insignificant looking little book-plate came out of a volume, with a title quite out of proportion to its size, sprawling, in true eighteenth-century fashion, all over the first page. It gives an account of the licensed proprietors of sedan chairs, together with a description of the Dublin Rotunda, in which the Hospital and Assembly Rooms are situated. The book contains plentiful illustrations, and the facsimile of a ticket for an entertainment.

Pictorial labels of this period are rare, but there



is an extremely quaint and curious example in Mr. Gerald Ponsonby's collection. It belonged to a lady of the name of *Johanna Huish* (no date given), who, to judge from her choice in the matter of decoration, must have been of a truly pious mind. The plate consists of six little wood-cuts illustrating Biblical subjects and composing its frame, and bears a curious resemblance to those Bellman's verses and scriptural broadsides, whereon a Christmas carol is printed, within a border of grotesquely ugly pictures of angels, etc., which were hawked about the streets of towns and villages by the pedlar for "a penny plain, tuppence coloured." From the time of this label we may trace the gradual formation of the pictorial and allegorical book-plates. Leather labels are not as interesting as other plates, whether dated or not. They seldom bear any inscription except the name and occasionally the date, and are generally found in bound books. When a volume was bound for presentation, the donor's name also appears, as in this instance—*Anna Tyson with the best wishes of her sincere friend E. T.* 3 *Coloss.* 23, 24. The armorial leather book-plate was never held in great favour, possibly because its effect is too much like that of a super libros placed inside. The plate of *Anna Sutton Earle* is typical of this form of label. The name is stamped, in gold letters, on red morocco, with the date 1779.

To the generous gifts and legacies of persons at different times, we owe many of our plates. The recipient, wishing to commemorate the kindness of the donor, had a plate engraved or printed, with

an inscription recording the gift. The label of *Philippa Bragg* in 1634 is one of the earliest of these ladies' plates; and our first armorial ladies' plate has the same origin. This is the gift-plate of the *Dowager Countess of Bath* in 1671. She was Lady Rachel, daughter of Francis Fane, Earl of Westmoreland, and married Henry Bouchier, fifth Earl of Bath, who died in 1654. Her ladyship uses a shield instead of the correct widow's lozenge. It has been said, by those who believe that heraldry began in primeval ages, far back in the dim era which may be described as when "Adam delved and Eve span," that the shapes of the scutcheons of the man and woman were devised according to these occupations—that the shield was suggested by the spade, and the lozenge by the spindle. However this may be, the shield is connected chiefly with the idea of defensive armour, and the lozenge seems to represent the pennon, hanging idly in sloping lines from the flagstaff. The shield, from the stiffness of its shape, makes a better field for the display of armorial bearings; but the graceful lines of the lozenge can also adapt themselves fairly well to the representations of the lady's family insignia. The arms of the Dowager Countess of Bath (impaling Fane) are on a shield, surmounted by a coronet; the four mottoes appear on a long ribbon scroll, which is arranged to take the place of mantling and supporters. No tinctures are indicated. It is not known to whom this legacy was left, but that it consisted mostly of quarto or folio volumes may be gathered from the size of the plate, which is unusually large.



BOOK-PLATE OF THE DUCHESS OF BEAUFORT. 1706.





## *Dated Armorial Plates.*

9

Armorial plates furnish a more extensive subject. The difference between the plates of men and women is often only distinguishable by the names engraved on them. In the cases of husband and wife, the same plate often did duty for both persons, a certain number of copies being struck off according to the quantity likely to be required for the one, and then the plate altered, by erasing that name, and engraving the other. By close examination of some of these plates, it has been ascertained that the wife's name was the first engraved, as she probably required fewer copies, and then the copper was converted to the use of the husband until worn out. This is shown distinctly in the fine plates of the *Duke and Duchess of Beaufort*. Her Grace's plate, a very rare one indeed, and of which but two or three copies are extant, is a clearer, sharper example than the Duke's, with which it is identical. Both are dated 1706. Those of *Lord and Lady Roos* may also be cited as fine examples of armorial plates treated in the same manner. It is impossible here, as has already been hinted, to divide ladies' plates into different styles or classes; the material to hand is not sufficient. In classification, every collector arranges his examples as he likes, but most people follow, to a certain extent, the plan suggested by Lord de Tabley. This is by no means perfect, but it is the best we have at present. Yet, it must be admitted, that for a beginner to be told that a plate dated 1735 is "Jacobean," is somewhat confusing; but then, it must be borne in mind, that the word merely im-

C

plies the style of decoration in vogue in the reign of the later Stuarts, Mary and Anne, which may be easily distinguished from the lighter and more fantastic styles, introduced by Chippendale and Adam, by the somewhat heavy frame-work, fish-scale or hatched lining to shield, or shell-pattern border. The curves of the Chippendale rendering of the lozenge give space and grace, and a multitude of quarterings can easily be arranged thereon; while the free flowers of the Louis XV. period take the place of either mantling or frame. In a few words, Jacobean ornament is equivalent to Louis XIV. decoration, Chippendale, to Louis XV., Adam and the Wreath and Ribbon, to Louis XVI. and the Empire. Although we hope that at some future time, some one will come forward with an easier and simpler nomenclature than is in use, for the present the abbreviations "Jac" and "Chip" are too familiar to all who have to do with ex-libris, and convey to the mind of the collector so completely the distinguishing features of a plate, that it will be long before these names are entirely discarded. As a typical example of Jacobean decoration applied to ladies' armorial bearings, we may take the ex-libris of *Dame Anna Margaretta Mason*, 1701. Here the arms are correctly emblazoned on a lozenge (the lady was the *widow* of Sir Richard Mason and daughter of Sir James Long, of Draycot-Cerne, Wilts), behind which is seen the fish-scale ornamentation of the background, terminating in the curves and volutes which represent the carving of the period. The inscription is placed on a slightly ornamental



*Dated Armorial Plates.*

II

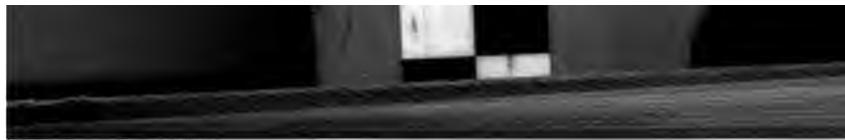
bracket, another distinctive feature of the style. The whole makes a handsome and effective plate. Two other ladies, a few years afterwards, used the same framework, with trifling alterations, for their



BOOK-PLATE OF DAME ANNA MARGARETTA MASON. 1701.

book-plates. In each case the arms are on a lozenge. These are *Mrs. Margret Massingberd*, in 1704, and *Lady Henrietta Somerset*, eight years later. This lady was the youngest daughter of Charles, Lord and Marquis of Worcester, eldest

son of the Duke of Beaufort. He was a nobleman of great parts and learning, and died in the lifetime of his father. Lady Henrietta was born in 1690, and married Charles, Duke of Grafton, in 1713. Her arms are quarterly, France and England within a bordure compony, argent and azure. The plate of *Augusta Anna Bridges*, 1766, illustrates the Chippendale style. In this it will be observed the sides of the lozenge are no longer parallel, and it shows further characteristics of the style in the branches, flowerets, etc., which surround it. It is unsatisfactory that no special name is given to the early armorial plates, of which there are so many fine examples; they must, however, be included loosely in the Jacobean. This is misleading, as they do not possess the principal features of that style, but are purely heraldic. There is no borrowed decoration of any sort. The heavy mantling flowing from the helmet is arranged round the shield, in such a manner as to give the appearance of framework, without the aid of the flowers, leaves, and ribbons used so much in later work. With supporters, the mantling is necessarily shortened. Perhaps it is unnecessary to impress upon the reader, that this particular style affects men's plates far more than women's, as the use of the mantling is restricted to the wearer of the helmet. In this respect a feminine plate resembles that of a bishop, and those of collegiate bodies and societies, which have recourse to conventional foliage for their decoration and embellishment. Examples of these early armorial ex-libris are those most prized by collectors. The beauty of the design,



with its huge rolling mass of bold curves, the well drawn and engraved lines, and simple emblazoned shield, is very attractive. But in these days they are difficult to procure. Although now and then one may come upon a good specimen, yet the beginner of to-day stands a very poor chance, even though he may be prepared to pay a long price for the coveted prize. Still, all resources are not quite exhausted, and it is to be hoped that fresh and earlier finds may be brought to light from the dust of some old and neglected library. Not long ago, a most remarkable plate was discovered, measuring  $18\frac{1}{4}$  inches by  $11\frac{1}{2}$  inches. It belonged to *Mrs. Margaret Combridge, of Penshurst*, and is believed to be the largest English book-plate. We have here the handsomely engraved early English foliated mantling, falling from a squire's helmet, and terminating at each lower end in an ecclesiastical tassel. The shield in the centre has been left blank, and the arms sketched in by hand—a cross moline between four swans. Above the helmet the same person, evidently, has placed a swan as crest; no tinctures are indicated. The full inscription runs as follows: *Mrs. Margaret Combridge of Penshurst in the county of Kent Her Book. Presented to her by Mr. John Thorpe, Student in Physick of University College in Oxford. Anno 1701.* The donor, an eminent physician and learned antiquary, was the eldest son of John Thorpe, gent., of Penshurst, by his wife, Anne, sister and co-heiress of Oliver Combridge, of Newhouse, Penshurst. Dr. Thorpe was born in 1681, and died in 1745.

Another favourite shape, for both men's and women's plates, is the oval. It is chiefly used when two shields are placed side by side, or accolé. On the introduction of the Wreath and Ribbon style (late eighteenth century) it came much in vogue. The locket was then often set with pearls and pendent from a knot of ribbon. This style is particularly well adapted for ladies' plates.

A great many ex-libris bear no inscription at all. In feudal times a man's armorial bearings were as well, or perhaps better, known than his family name, and it was tautology to mention them together. Early book-plates often followed this custom ; and where these anonymous plates are found and identified, they are always given to the head of the house, as libraries, in those early times, generally descended, with the lands and other hereditaments, to the eldest son, and were not collected and dispersed as lightly and constantly as at the present day. In some few cases these plates may have been the mark of a lady's library, but this would have been unusual : it may be taken for granted that the library was a man's, and the books such as he had inherited, acquired, or arrogated to himself.

In the opinion of some, dated plates have been invested with exaggerated importance. Some years ago, when the collecting of ex-libris was confined to the few, and the study of the subject was still in its infancy, a dated plate was the only decisive means of fixing a style to a particular period, and was therefore of great interest and



## *Dated Armorial Plates.* 15

value; but now that persevering research has made the way to identification easy for us, even the merest amateur can tell, to within a few years, the age of a plate from the inscription, printing, or paper.

The earliest woman's plate known in England is that of *Elizabeth Pindar*, in 1608. This is a printed label with the motto, "God's Providence is mine inheritance." It was discovered not long ago in the great mass of odds and ends collected by that much abused and mistaken enthusiast, John Bagford. This worthy was born in 1650, and began life as a shoemaker's apprentice, but the desire for knowledge proved too alluring, and he left his trade, and wandered through Germany and the Low Countries, collecting material for a book on printing, destined never to be written. The name of biblioclast has been hurled at him in hatred and scorn: we fear there is no defence; the damning evidence of his vandalism remains in title-pages, wood-cuts, and ornamental letter-press, ruthlessly torn out of rare books. When we learn that some 20,000 volumes passed through his hands, and were either mutilated or destroyed, it is saddening to think of the priceless opportunities of preservation wasted in wholesale destruction.

The seventeenth century in England has not produced many dated plates, but, in the first years of the eighteenth, we have abundant examples. 1702. *Viscountess Longueville*. This belonged to Barbara, daughter of John Talbot, Esq., of Laycock, Wilts, who married Sir Henry Yelverton

(third baronet), created Viscount Longueville in 1690. This family is of great antiquity, and claims, by inheritance, the right of carrying the golden spurs at the coronation of the sovereign.

Another notable plate of this period is that of *Ann, Duchess of Southampton*. This is a fine armorial plate, with the shield, supporters, coronet, helmet, and crest, as in the duke's. The arms are quarterly, first and fourth grand quarters France and England, second and third Scotland and Ireland, over all a baton sinister counter componé ermine and azure. The family owed its origin to Barbara Villiers, made Duchess of Cleveland and Countess of Southampton, etc., by Charles the Second, whose son was created Duke of Southampton. He married as his second wife Ann, daughter of Sir William Pulteney, of Misterton in Leicestershire. The plate is dated 1704.

*Dorothy, Countess of Gainsborough*, was the owner of four plates. Two of these come very close together in the beginning of the century, and are in every way similar. The first is dated 1707, and consists of shield, coronet, supporters, and the motto, *Tout bien ou rien*. The second is dated three years later, and the third is a name label, also dated 1710. The fourth plate is armorial, but undated, and was probably made after the death of the husband in 1751. She was a daughter of John, Duke of Rutland, and married Baptist Noel, third Earl of Gainsborough. We owe many book-plates to the Kent family. The wife of the able statesman and courtier, Henry Grey, Duke of Kent, possessed two fine plates. This



*Dated Armorial Plates.*

17

lady was the daughter of Lord Crewe of Steane. Her ex-libris consists of two shields accolé, in a frame; the inscription, "*Jemima, Dutchess of Kent, MDCCX*," is on an ornamental bracket at the base. The second plate, dated 1712, closely resembles



BOOK-PLATE OF DOROTHY, COUNTESS OF GAINSBOROUGH. 1707.

the first, but with the addition of the Garter motto round the dexter shield. *Mary, Countess of Harrold*, the daughter-in-law of the last-named lady, was the owner of another handsome plate. It is pure Jacobean, and consists of two oval shields accolé, surmounted by a coronet sustained by cupids on either side. Between the shields, at

the base, is a cherub. The inscription and the date, 1718, are on a bracket. Lady Mary Tufton was the daughter of Thomas, Earl of Thanet, and married Anthony, Earl of Harold, eldest son of the Duke of Kent. She never bore the Kent title, however, as her husband came to an untimely end through accidentally swallowing an ear of barley in the year 1723. The connection of the two families Brudenell and Bruce, is recorded in the plate of *Elizabeth, Countess of Cardigan*. The Lady Elizabeth Bruce was the daughter of the second Earl of Aylesbury, and married James Brudenell, third Earl of Cardigan. Their son, on succeeding to his uncle, assumed the name of Bruce. The plate is armorial and bears the date 1715.

After these first twenty years of the century there comes a period of barrenness, during which we have no important dated plates to record. It seems almost as if, with the death of Anne, and advent of the Georges, the fashion in ex-libris declined, and for a time, at least, after that brilliant era, letters, art, and the making and preserving of books, slumbered. In the year 1733 we have one fine armorial plate, that of the *Countess of Pomfret*, but it shows no new development, and is merely a continuation of the Jacobean style. It is curious that the Chippendale is seldom represented among dated plates; and beyond numerous name labels, all more or less of the same stamp and pattern, there is nothing that claims attention again till 1774. About this time we notice a more fantastic and decorative style in book-plates; the influence of French taste was making itself felt,



### *Dated Pictorial Plates.*

19

and the plain armorial plate was no longer deemed modish. Although Allegory was never carried to such a point this side of the Channel as with our neighbours, still it had its day, and many interesting and attractive plates adopted that style.



*Henrietta Louisa Countess of Pomfret,  
one of the Ladies of y<sup>r</sup> Bed Chamber  
to her Maj<sup>ty</sup>.  
1733.*

BOOK-PLATE OF THE COUNTESS OF POMFRET. 1733.

We may place the "Literary" book-plate on a line with the "Allegorical." This is generally a pleasing and appropriate rendering of a still-life subject, fitted to do duty as a mark of book ownership; for, as Octave Uzanne says, books and *objets d'art* seem made to be companions, and they are never in more perfect harmony than in

a library. The anonymous literary book-plate, signed *Margaret Este, direxit, 1774*, is known in two varieties. The difference is very slight. On one the signature (in script) follows the undulating bend of a scroll or map; in the other it is engraved in a straight line across the bottom of the plate. It is a small plate, minutely and beautifully engraved, and represents a group of books and writing materials, with music, prints, a map, and a lyre scattered around. Evidently the owner's most cherished volumes are displayed, viz., a Bible, "Gray's Poems," "Le Spectacle de la Nature," and the "Spectator." On the elaborate binding of one book is a cypher, encircled by a wreath of flowers. According to some, the initials are C. A. and M. E. (C. Astley and Margaret Este); but others, again, ascribe the ownership to Mary Dorothy Astley. Whether this same design was used by two different ladies we have not been able to ascertain.

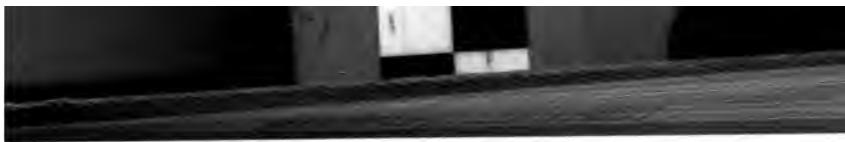
An interesting plate, both historically and artistically, is that of *Anna Damer, 1793*. Mrs. Damer, the daughter of the Right Honble. Henry Seymour Conway, a distinguished soldier, and brother of the first Marquis of Hertford, was a celebrated woman. From an early age she was famed as a sculptress. A specimen of her work, the bust of Lord Nelson, which she presented to the Corporation of the City of London, may still be seen, in the Guildhall. In 1767 she married John Damer, eldest son of Lord Milton, of Milton Abbey, Dorsetshire, but he died ten years after, and she subsequently removed to the Thames Valley. With Agnes and Mary Berry she shared the



friendship and esteem of Horace Walpole, and forms an indispensable figure in the Twickenham coterie. In his will, Walpole left Strawberry Hill to her, for the remainder of her life. Her ex-libris is a beautiful pictorial plate, designed by her friend Agnes Berry. A graceful female figure, in flowing classic garments, forms the chief feature. She directs attention to the name, engraved on some masonry: the lozenge bears the arms of Damer with those of Seymour Conway, on a scutcheon of pretence, and is raised upon a monument, guarded on either side by a dog; the distance is shut in by lofty trees. This plate is signed Agnes Berry, invt., Francis Legat sculp., and is known in two varieties. In the second, the name reads, *Anna Seymour Damer*, but in all other respects the two are identical.

Closely following after this, we have two plates by that popular engraver, F. Bartolozzi. The first is inscribed *H. F. Bessborough, G. B. Cipriani inv. F. Bartolozzi, Sculp. 1796, R.A. London Pubd. Dec. 30, 1796, by F. Bartolozzi.* This is of one of the plates (like those of Charles Townley and others) that were used both as a visiting card and ex-libris. Although certainly intended for an ex-libris, it is extremely doubtful whether Lady Bessborough ever had it pasted into any of her books, as her death took place soon after its completion by Bartolozzi. The packet of plates was discovered a few years ago by Mr. Gerald Ponsonby, at Bessborough, evidently unused, and as though it had just come from the printer's. Henrietta Frances was the

wife of John, the third earl, and came of a literary family. She was the daughter of the celebrated Lady Spencer of Althorp, and doubtless inherited from her mother much of her taste for letters and art. The book-plate, here referred to, is in the usual classical pictorial style in vogue at the end of the last century. It represents the interior of a room; through an open doorway to the left is seen a landscape, which suggests a garden. In the centre Venus is seated, holding in the right hand a dove, and in the left a flambant heart; she is attended on either side by amorini, who hold aloft an ample ribbon on which is inscribed *H. F. Bessborough*. Behind her chair is a vase of flowers. The whole is in an oval, within a square frame. It is a small plate, most charmingly engraved, for which Bartolozzi received £20. Lady Bessborough had a second ex-libris composed simply of her cypher, surmounted with a coronet. We must now turn to a very different subject by the same master. Although possessing all the delicacy and finish peculiar to his style, it is rather too sombre and lugubrious for a book-plate. Lord de Tabley has suggested that it may have been used as a memorial card of some Spanish lady who died in England. He describes the plate thus: "The scene represents a square-built and picturesquely ruinous altar of stone. Greensward surrounds its base, and wild herbs and rose stems are intermingled; the altar (or perhaps monument) is placed on a promontory above the sea, and a distant coast-line (Spain?) and ships are seen afar. On the altar itself is a censer



### *Dated Pictorial Plates.*

23

fuming, and two votive wreaths. In the foreground a lovely female genius, winged and half-draped, is kneeling, with mallet and chisel. A cupid, nestled against her, points to a name, which she has newly cut upon the altar-face." The size is  $2\frac{3}{4} \times 4$  in. It belonged to *Donna Isabel de Menezes*, and is dated and signed. With this, we may bring to a close our dated plates of the seventeenth and eighteenth centuries. Appended is a chronological list, giving a few details of each plate in its proper order. Hogarth's plate of the arms of the Duchess of Kendal is not included, as it is now generally agreed, among collectors and those who are authorities upon the subject, that it was never intended to serve as a book-plate, but was designed for an engraving on silver.

Plates which are dated in MS., and half-dated plates are noticed among the undated ex-libris.



BOOK-PLATE OF MARTHA DE FINCHAM.

CHRONOLOGICAL LIST OF ENGLISH  
LADIES' DATED PLATES TO 1799.

1608. *Elizabeth Pindar.* Printed label. Motto,  
"God's Providence is mine inheritance."

1626. *Dorothy Paynton.* Printed label.

1634. *Philippa Bragg.* Printed label. Gift plate.

1641. *La[dy] Beata Pope.* Printed label.

1653. *Elizabeth Flesher Her Book.* Printed  
label, with an elaborate border.

1670. *Martha Simcox, Her Book, August 30,  
Anno Dom. 1670.* Large label, orna-  
mental wood-cut border.

1671. *Ex dono Rachel Comitissae Bathon Dotariac  
An. Dom. MDCLXXI* (see p. 6).

1687. *Ann Lovelace, Octob. the 15, 1687.* Label.

1698. *Dame Alice Brownlow, Relict of S<sup>r</sup> John  
Brownlow, late of Belton in the County  
of Lincoln, Baronet, and Daughter of  
Richard Sherard, Esq. of Lobthorp in  
the said County.*  
Arms in a lozenge. No crest or motto.

1698. *Elizabeth Watts.* Printed label.

1700. *Mrs. Mary Barcock. Aug: 24<sup>th</sup>, 1700.*  
Printed label.

1700. *The Right Honble. Elizabeth, Lady Burgh-  
ley, wife of John, Lord Burghley, and  
one of the daughters and co-heirs of Sir  
John Brownlow, late of Belton, in the  
county of Lincoln, Baronet, 1700.*



## *English Ladies' Dated Plates.* 25

Early armorial plate. Two oval shields, *accolé*, in a frame, with the motto, "Cor unum, via una."

1700. *The Right Honble. Rachel Manners, Lady Roos.* 1700.

Armorial plate similar to that of Lord Roos, with supporters and the family motto, "Pour y parvenir." According to Sir A. W. Franks, this plate was engraved for the Lady Roos, whose christian name was *Catherine*, and not Rachel.

1701. *Mrs. Margaret Combridge, of Penshurst, in the county of Kent, Her Book Presented to Her by Mr. John Thorpe, Student in Physick of University College in Oxford.* Anno 1701 (see p. 13).

1701. *Cary Coke, Wife of Edward Coke of Norfolk, Esq.*, 1701. Armorial plate.

1701. *Dame Anna Margareta Mason, Relict of Sir Richard Mason, Kt., Late Clerke Controler of the Green Cloath to King Charles and King James the Second,* 1701.

This rare and beautifully engraved plate is a typical instance of early Jacobean decoration adapted to the lozenge. The conventional foliation of this armorial plate takes a more natural growth, and mixed with the Louis XIV. strap-work, forms a perfect frame to the scale-work background, which, with its fine shading, throws up the superposed lozenge.

1702. *The R<sup>t</sup> Hon. Barbara, Viscountess Longueville.*

1703. *Mary Butler, 1703.*

This lady evidently adopted her husband's plate,

which follows the exact lines of the usual Queen Anne plate with foliated mantling. The crest and helmet remain, and her own arms are those borne on the escutcheon of pretence. The arms are apparently those of the Butlers of Lancaster.

1704. *Mrs. Margret Massingberd.* 1704. Armorial.

This plate has a very similar frame to that of Dame Margaretta Mason and Lady Henrietta Somerset. The arms are quarterly on a lozenge.

1704. *The Most Noble Ann, Duchess of Southampton,* 1704, has the shield, supporters, coronet, helmet, and crest, the same as her husband's plate.

*Sarah Fyge Egerton, printed 1705 at Winslow.*

1706. *The Most Noble Rachel, Dutchess of Beaufort* (see p. 9).

1707. *The Right Honble. Dorothy, Countess of Gainsborough,* consists of shield, coronet, supporters, and the motto, "Tout bien ou Rien." Two var., second dated 1710.

1707. *Mrs. Juliana Wentworth, Daughter to Thomas Horde, Esq., of Coat in Oxfordshire.* 1707. Armorial. Motto, "En Dieu est tout," mantling, crest, and helmet, probably her husband's plate.

1709. *Mrs. Juliana Wentworth.* Same as preceding.

1710. *The Right Honble. Dorothy, Countess of Gainsborough.* The same plate as that of 1707.

1710. *Dorothy, Countess of Gainsborough.* Label.



*English Ladies' Dated Plates.* 27

1710. *Jemima, Dutchess of Kent, MDCCX.* A fine armorial plate, two escutcheons *accolé*, in an ordinary frame-work.

1710. *Anne Wotton Her book August 11, 1710.* Printed label. *Cambridge University Press.*

1711. *Mrs. Mary Secker, 1711.* Printed label.

1712. *Jemima, Dutchess of Kent, MDCCXII.* This plate closely resembles that of 1710, but there are some slight differences to be observed in the tinctures and charges, also the decoration of the frame-work is more elaborate. A scallop shell is placed between the two shields, and the bracket is foliated. Round the dexter shield is the motto of the Garter.

1712. *The Right Honble. Lady Heniretta Somerset.* Arms on lozenge. The Jacobean frame is, with some slight differences, the same design as that of Dame Anna Mason, but the foliation is somewhat smaller. It may also be pointed out that the letters *i* and *r* in the word "Henrietta" have been accidentally transposed, so that it reads "Heniretta."

1713. *Jane Trinder.* Printed label.

1714. *Elizabeth Elgar.* Printed label.

1715. *The Right Honble. Elizabeth, Countess of Cardigan.* Armorial plate. On a shield Brudenell impaling Bruce, surmounted by a coronet, helmet, and crest, with supporters and motto.

1718. *Mary, Countess of Harrold* (see p. 17).

1721. *Margaret Hampton.* Gold label.

1729. *Martha Bartlett, Her Book, Oxford.*  
*Printed at the Clarendon Printing*  
*House, Octob. 4, 1729.* Label: "Noble  
art and mystery," etc.

1729. *Mary Rodes.* Printed label.

1731. *Mrs. Judith Hackam, Oxford, etc.* Sept.  
23, 1731. Printed label.

1733. *Henrietta Louisa, Countess of Pomfret, one*  
*of the Ladies of y<sup>e</sup> Bed Chamber to her*  
*Majesty, 1733.*  
A fine armorial plate consisting of shield, coro-  
net, and supporters resting on a Jacobean bracket,  
with a trophy beneath, and the family motto.

1736. *Elizabeth Fenton, Sheffield.* Printed label  
within borders.

1737. *Anna Fothergill, Leeds.* Printed label.

1737. *Charlotte Pigott at Whitton, Middlesex,*  
1737. Arms on a lozenge. Jacobean.

1740. *Elizabeth Ethelstone, Her book, 1740-1.*  
Printed label.

1744. *Hannah Wall.* Leather label.

1746. *Martha Miller, Her Book. Nottingham,*  
MDCCXLVI. Printed label.

1746. *Dorothea Robinson, printed at the Theatre*  
*in Oxford. July 19, An. Dom. 1746.*  
Printed label.

1747. *Miss Sarah Burdon, Her book, 1747.*  
Printed label.

1748. *Ann Chauncy, 1748.* Printed label with  
wood-cut border.

1748. *Frances Sabine, 1748.* Printed label with  
the same border as above.

1753. *Lucy Marshall, 1753.* Printed label.



## *English Ladies' Dated Plates.* 29

1753. (*Sarah*) *Pringle*, 1753. Early Chippendale armorial. *Mountaine, Sculpt.*

1754. *Jane Brand*, printed January 31, 1754. Printed label.

“Pleasures unmixed your happy hours beguile,  
And love and friendship ever on you smile.”

“The noble art and mystery of printing,” etc.,  
round the border.

1755. *Praemium Priscilla Ottley*, MDCCCLV.  
Leather label.

1758. *Anne Dale*, 1758. Printed label.

1760. *Mary Chetham, Her book*, 1760. Printed label.

1760. *Ann Clarke*, 1760. Leather label.

1761. *Ann Helt, April 10*, 1761. Wreath and ribbon, and “Noble art and mystery,” etc.

1761. *Elizabeth Mordant*, 1761. Printed label.

1763. *Dorothy Peirce of York*, May 27, 1763.  
Label.

1764. *Eliz. Pierson, London*: printed in the year 1764. “God is love and that’s a mercy.”  
Printed label.

1765. *Miss Eliz. Barber*, 1765.

1766. *Anne Halton Haclis*, 1766.

1766. *Augusta Anna Brydges*. Small Chippendale plate, arms in a lozenge surrounded by branches and flowers.

1766. *Ann Clarke*, 1766. Leather label.

1766. *Anna Helena Stewart*, 1766. Printed label.

1766. *Elizabeth Lockyer*, 1766. Printed label.

1767. *Ann Cannon*, 1767. Label.

1767. *Martha Savill, Cambridge*, printed June 25, 1767. "Noble art and mystery," etc. Printed label.

1769. *Margaret Hill, her Book*. March 2, 1769. J. B. Printed label.

1769. *Sarah Bailey, Ipswich*, 1769. Armorial lozenge.

1771. *Hannah Tindall*, May, 1771. Label.

1772. *Mary Fleming, Bath*, April, 1772. Printed label.

1773. *Mary Hanson, St. Edmund's Bury, Suffolk*. Oxford, July 22, 1773. Printed at the Clarendon Press. Printed label in border. She was afterwards Lady Cullum.

1774. An anonymous plate signed *Margaret Este, direxit*, 1774 (see p. 20).

1774. *Martha Shorte, Sevenoaks, Kent*, 1744. Printed label.

1775. *Lady Charlotte Murray*. Engraved label.

1777. *Margaret Fall, No. —*, 1777. Wood-cut label.

1777. *Martha Saunders*, 1777. Decorated lozenge and conventional wreath.

1779. *Anna Sutton Earle*, 1779. Leather label.

1779. *Anna Sutton Wade*, 1779. Leather label.

1780. *Su. Duke*, 1780. Engraved label.

1780. *Mary Markland* by S. H., 1780. Armorial.

1782. *Hannah Nelson*, 1782.

1783. *Mary Hinton*, 1783. Leather label.

1783. *Martha Shorte, Sevenoaks, Kent*, 1783. Printed label.



## *English Ladies' Dated Plates.* 31

1783. *Lucy Rate, Her Book, Deptford, 1783.*  
Printed label.

1784. *Catherine Houghton's Book, 1784.* Printed label.

1785. *Elizabeth Pugh, 1785.* Printed label.

1785. *Barbara Nugent, 1785.* Printed label.

1788. *Elizabeth Hazell, Feb. 20, 1788.* Printed label.

1788. *Martha Shorte, Sevenoaks, Kent.* This label is entirely different from that of 1774. The border is more highly decorated.

1789. *Lying-In Hospital Tracts, MDCCCLXXXIX.*  
A small, plain, printed label.

1789. *Sarah Bailey, Ipswich, 1789.*  
This is a perfectly plain armorial plate. It is remarkable that the inscription is engraved on the shield itself.

1789. *K. R., 1789.* Initials on a lozenge with a ribbon bow. Two vars.

1790. *Louisa Larkin, 1790.* Engraved label.

1790. *Margaret Edwards, Me jure tenet. Anno Domini, 1790.*

1791. *This Premium was given to (Miss Wrixon) for her excellent answering in all the Tables and Notations of Arithmetic, Cittadella Boarding School, Dec. (2nd) 1791.* Printed label.

1791. *Carlotta Gisinett.* Date doubtful.

1791. *Charlotte Gwynnett, March, 1791.* Printed label.

1793. *M. M. 26 Nov<sup>br</sup>, 1793.* Engraved label.

1793. *Anna Damer, Agnes Berry, inv<sup>t</sup> et del<sup>t</sup>, Londini, 1793. Francis Legat Sculp*  
(see p. 20).

1793. *Theodosia Matthews, Her Book, 1793.*  
Printed label.

1794. *Mrs. Sophia Uvedale, Ipswich, 1794.*  
Printed label.

1795. *Isabella Carr, 1795.* Printed label.

1795. *Ann Carter, East Cowes, Isle of Wight,*  
*February 5, 1795.* Printed label.

1795. *Elizabeth Jones, Mold, 1795.* Printed label.

1795. *Mary Westcott, 1795.* Stamped leather  
label.

1796. *H. F. Bessborough, G. B. Cipriani invr.*  
*F. Bartolozzi, sculp. 1796. R.A.*  
*London, Pubd. Dec. 30, 1796, by*  
*F. Bartolozzi* (see p. 22).

1796. *Jane Dearlove, 1796.* Printed label.

1797. *Catherine Innes, 1797.* Printed label.

1797. *Miss Lucy M. Rust, 1797.*

1797. *Elizabeth Salter, Battlefield, 1797.* Label.

1797. *Elizabeth Sattery, 1797.* Printed label.

1798. *D. Isabel de Menezes, F. Vieira Portoensis*  
*inv. F. Bartolozzi, R.A. Engraver*  
*to his Majesty, Ætatis 71, an. 1798.*  
Pictorial plate.

1799. *M. A. C., 1799. Cipher (M. A. Cologan).*

1799. *Eleanor Lamb, Spalding, 1799.* Label.

1799. *Lying-in Hospital tracts, 1799.* Label.



## CHAPTER II.

### WOMEN BIBLIOPHILES.

**H**E existence of bibliophiles and collectors arose with the more general making of books. Among the names that have been handed down to us through the centuries, few instances of women are recorded; this may be accounted for more, perhaps, by the want of opportunity, than by the want of taste. A Roman philosopher makes casual mention of the books of Cleopatra as the gift of Antony, and jeers at them as another form of luxury. In the wonderful expansion of learning in the early days of Irish story, the name of St. Brigetta shines brightly. This saintly lady, about whom so little is known, and that little so mixed with legend and folk-lore, that it is almost impossible to separate truth from fiction, gave impetus to the art of illuminating; and although we cannot at the present day point to any work as that actually done in her convent, still the result of her patronage was felt in Ireland long years after. In Saxon times, we are indebted to Hild, a woman of royal

a fine Jacobean plate, dated 1700. The great Sydney's sister, celebrated in Ben Jonson's Epitaph, was the wife of the sixth Earl of Pembroke. Like her brother, she was noted as much for her wit and learning as for her beauty; she was also a skilled needlewoman, and is mentioned, among other distinguished ladies, in a curious, now rare, little book entitled "The Needles' excellency, a new booke wherein are divers admirable workes, wrought with the needle. Newly invented, and cut in copper, for the pleasure and profit of the industrious. Printed for James Boler, 1648." She has left us several works, mostly of a religious character. It was for her amusement that the "Arcadia" was written, so that on its first appearance it was called the "Countess of Pembroke's Arcadia." Her aunt, the daughter of Sir William Sidney, and wife of the famous Earl of Sussex, Leicester's rival, died childless in 1589, and left a sum of money in her will, for the endowment of a college at Cambridge. Her executors purchased, from the Master and Fellows of Trinity, the site of the present Sidney-Sussex College, which was founded in 1596. The book-plate of the college library resembles closely that of Pembroke Hall. The arms are for Sussex, argent, a bend sable engrailed; for Sidney, or, a pheon azure. The inscription reads: *Collegium D<sup>nae</sup> Franciscae Sidney Sussex in Academia Cantabrigiense, 1701.*

Women seem to have played a less prominent part in the advancement of learning at Oxford. Elizabeth founded Jesus College in 1571, Wadham was founded by Nicholas Wadham, and his wife



Dorothy, daughter of Sir William Petre, 1613. Worcester, although not founded by a lady, was endowed by Mrs. Sarah Eaton and Lady Holford; and as far back as the middle of the thirteenth century, John and his wife Dervorgilla (the parents of John Balliol, King of Scotland), founded Balliol College. Queen Philippa, as has already been said, gave her name to Queen's College.

Dame Juliana Berners, the famous prioress of Sopewell, was a lady of broad views and diversity of taste. Besides her religious duties, she took a keen interest in heraldry, on which subject she is the earliest English authority, and combined this study with that of two popular sports of the age. She wrote and compiled her book on fishing, hawking, and coat-armour while Abbess of St. Albans. The original MS. is preserved in Mr. William Denison's library at Ossington. The reverend dame also gives a most instructive and curious list of beasts of chase (*i.e.* animals that are deemed worthy of the distinction of being pursued with horse and hound). She adorned the end of the fourteenth and beginning of the fifteenth century, and was the sister of Bouchier, Lord Berners, who was distinguished as a courtier and soldier, and also as the author of the first English translation of Froissart. The British Museum copy of the Dame's "Boke of Hawking and Hunting, and also of Cote Armour," known as the "Book of St. Albans," has such a strange and varied history that I venture to quote from the "Ex-libris Journal :" "The book is dated A.D. 1486, and the reprint is well known to collectors. This particular volume

was preserved for generations in the library belonging to the Hickman family, at Horrock Hall, near Gainsborough. When the collection was overhauled about the beginning of this century, the books without covers were cast aside as rubbish, this rare volume happening to be one. A common gardener on the estate asked that he might pick out what he liked from among the 'waste paper,' which request being granted, he took Dame Berners' volume home with him. Being a bit of a herald, the old fellow, it is said, was in the habit of drawing inside his books what he held to be his coat-of-arms. After his death, his collection remained in the kitchen of his cottage, where, wonderful to relate, this precious volume was not burned, as were some others, but was sold by the deceased gardener's daughter-in-law in the year 1844 to a pedlar of Blyton for ninepence. After several more changes and sales, each one increasing in value above the former, the book brought seventy guineas from the Rt. Hon. J. Grenville, from whom, by his well-known gift, it became national property."

Such names as Margaret Roper, the learned daughter of a learned family, and Lady Jane Grey, are too well known to need recalling. From our earliest school-days we were taught to regard them as miracles of learning and wisdom, but in those days it was only royal and noble women, who dwelt in high places, that were able to gratify their taste, and these same women, who could afford to decorate their furniture with brocades, carvings, and inlays, adorn their books with velvet and gems, needlework and beaten metal,



or, in more recent days, with crushed and gilt morocco, badges and armorial bearings, required no smaller and less costly marks to identify their possessions. The book collector then, was only a noble unit among masses: as books increased, and learning was no longer confined to the few and the rich, the engraved coat-of-arms, for armigeri, and the name label, for the rest of the book-owners, were invented. This same title-deed to ownership was a useful as well as ornamental device, and was adopted by gentle and simple. The coat-of-arms of the bishop was pasted into his theological library when his own bindings did not rise to the cost and grandeur of a super-libros, and when also his good taste would not permit him to strip valuable covers with marks of ownership from the volumes he had acquired. Armorial bindings are both hall marks and pedigrees, and so also is the small engraving or type-printed name-label. It is often a history of the existence of the book, and the different book-plates, pasted one beside, or one over another, tell the tale of its various owners and homes. Much has been said and much has been written about the iniquity of those who take these small marks of personality out of books; some have even grown quite heated and cross about the matter, and voices have been heard in angry wranglings, calling each other unpleasant names. The ex-libris, after all, is not an integral part of the book, it is merely placed within the covers by the purchaser; and the extraction therefrom need in nowise injure the volume or deprecate the value, although no true

book lover removes a plate when it gives additional interest. Besides, many book-plates are taken out of odd volumes valueless without their fellows. Of course there are, and always will be, unprincipled, vulgar-minded persons, with the feeling of delicacy sadly deficient, who bother private individuals for book-plates in the most barefaced manner, and are capable of committing any indiscretion for the sake of acquiring a plate. But these can only be ranked with the autograph maniac, and the modern interviewer, and are not admitted to the fraternity of bonâ-fide collectors.

In these days one hardly dares to breathe the name of Little Gidding, so closely has the halo of sanctity been drawn round its pious inhabitants ; but if we have the courage to peer through the mist of veneration, in which modern sentiment has enveloped them, and examine with critical eye their work, it is questionable whether the Ferrars preserved more than they destroyed. We may admire their industry and patience, and the beauty of the embroidery wrought by the ladies Collet and Ferrar, and taught them by "a Cambridge bookbinder's daughter that bound rarely," but still it is terrible to contemplate the quantity of valuable books that these quiet Anglican nuns, sitting in the long room in the picturesque old Bedfordshire manor house, must have cut up to make one of the scrap Bibles, or "Harmonies" which pleased Charles I. so much that he ordered one for his son. Whether the illustrious young man fully appreciated the gift, is not recorded in history.



Nobody perhaps, in later times, has been more abused than Grainger, but, after all, the mischief he did was slight in comparison with the wholesale destruction of books at Little Gidding. At his worst, he is guilty of abstracting, from odds and ends of volumes, a few old prints and portraits which, bound together, serve to illustrate some work. A book often seems to resemble an old and tumble-down house, the inside of which may be filled with precious things,—old carvings, finely wrought iron locks, quaint chimney-pieces, rich panelling, etc. ; but the outside is rapidly falling in ruins, and is already too far gone to be restored. Surely, in such cases, all will agree that it is better to remove what is of value, and to place it in new surroundings, away from rot and decay. It is thus with many of our most beautiful ex-libris ; they are hidden within the shabby covers of worthless books, fit only for the waste-paper merchant.

In the early history of bookbinding it will be found that the name of him for whom the volume was bound was stamped on the cover almost as early as the binder's mark or name; it was not till the making of books became cheap enough for ready-bound volumes to be offered for sale that the necessity of an ex-libris was felt; we may therefore fairly claim seniority for the super-libros, which may be expressed in many ways. The name of the possessor is stamped plainly on the leather cover of some books bound by J. Ryck-enbach of Geislingen, dated 1467 and onwards. One of the earliest attempts at heraldic decoration

is made by Richard Pynson (1493-1529). He used a panel which consisted of an escutcheon, charged with a cypher, and supported by wood houses; surmounted by helmet, wreath, mantling, and crest—a falcon with outspread wings. This probably did duty as a trade or binder's mark.

Embroidery has been used from early days for the covering of books; it was particularly an English art, and was used chiefly on books of devotion. The cypher, badge, or coat-of-arms was worked on velvet, generally in fine gold and silver threads. There are many excellent specimens among the books of Queen Elizabeth. An interesting example of embroidery on canvas is that on the covers of a Psalter in the MS. Department of the British Museum. It was probably worked by, or for, Anne, daughter of Sir Simon Felbrigge, K.G., a nun of Bruisyard, Suffolk, who owned the MS. in the latter half of the fourteenth century. Although there is no super-libros, it is worthy of notice as being one of the earliest specimens of this kind of embroidery. The Annunciation is depicted on the upper cover, and the Crucifixion on the lower. Again, the super-libros was often made of enamel, and then fixed to the binding. In some instances, the arms of the owner were placed on the clasps. Eleanor, Duchess of Gloucester, mentions in her will, in 1339, a book containing the Psalter, Primer, and other devotions, with two clasps of gold, enamelled with her arms. Metal bosses were much used to proclaim the ownership of a volume in the sixteenth and seventeenth centuries. During



the Tudor period, bookbinders greatly affected emblems ; thus we find the badges and devices of great houses and individuals continually used in the decoration of books which, in all probability, never belonged to them. The royal coat-of-arms, Catherine of Aragon's sheaf of arrows and pomegranate conjoined with the rose, the portcullis, the falcon, the maiden's head of Catherine Parr, the Tudor rose, all appear indiscriminately on books of this time. In the old Royal Library, British Museum, we have many examples of Elizabeth's books. We know how fond this sovereign lady was of small attentions, and the gift was all the more pleasing that it cost nothing more than a smile and a few gracious words. A royal visit to either university was always an occasion for the presentation of a book of verses, contributed by youthful academic talent ; and Elizabeth would then, with a great show of reluctance, and pleading her want of preparation, deliver an elaborate address in either Greek or Latin. These presentation volumes, it need hardly be said, were always sumptuously bound. The Queen, while still a girl, translated into Latin, French, and Italian, a book of prayers and meditations, originally composed in English by Catherine Parr. The whole work is written by Elizabeth herself on vellum, and is bound in silk embroidered with silver. We have many specimens of her skill with the needle, not a few in the form of book covers. Another book in the old Royal Library is bound in red velvet, and has a gold medallion enamelled in colours, with the initials E. R. with

the Tudor rose and crown. A fine needle-work cover has the leopards of England worked in silver thread and colours. Elizabeth's prayer-book is still preserved. It has a plain binding with gold clasps, and there are miniatures by Hilliard of the Queen and d'Alençon. The prayers are written by Her Majesty in six different languages. A leather book has the royal arms set in the middle of the name Elizabetha. Another is stamped with the crowned falcon holding a sceptre (a device originally adopted by Anne Boleyn), and Elizabeth's badges at the four corners. Again, another volume is resplendent with roses in gold and silver thread, with an arabesque border; another, in green velvet, has the arms on an ornamental cartouche, on which traces of enamel are seen. The lower cover bears a similar plate with a crowned Tudor rose.

Mary Stuart's books are not so numerous as her powerful cousin's, but they are choicely and rarely bound. Most of them are the work of French binders. The sombre black covers, relieved by the gold lion of Scotland, seem to presage her unhappy fate. On a few are seen the French lilies and the crowned M. The only English binding done for her that is preserved in our National Library, is on a volume of the Black Acts, Edinburgh, 1556. The arms are impressed in gold, and painted on the centre of each cover, and the words Maria Regina occur upon two scrolls. The whole is surrounded by a broad gold border. Katherine Parr's embroidered arms bear the date 1544. Queen Mary was also a great lover of costly bindings; for her device she



used the pomegranate and rose joined together, showing her descent from York, Lancaster, and Spain.

In the same way that we have ex-libris denoting double ownership, we have the double inscription for super-libros. "William Myldred Cicyll," enclosed within a decorative border, occurs on a calf bound book that belonged to Elizabeth's favourite, Lord Burleigh, and his wife. The books of Sir Kenelm Digby, many of them bound by Le Gascon, bear the arms of himself and his wife, Venetia Stanley. Henrietta Anne, the daughter of Charles I., had an original border composed simply of her initials H. A. placed alternately and surrounded by plain gold tooling.

Queen Anne affected a simple style, red morocco with the crowned cypher and rich tooled border. Queen Charlotte's Prayer-book, now in the British Museum, has the arms in colours on vellum, and an Etruscan border in blue and gold. This book is an example of those that have a picture painted under the gold of the fore-edge.

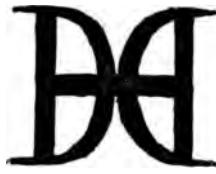
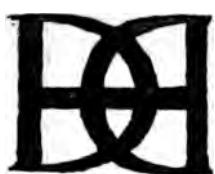
Many more examples might be quoted from among our own women bibliophiles, but rather than risk being tedious, we will pass them by and go on to our fair French neighbours, whose libraries far outshone those of any English sovereign. The French have ever been first in matters of taste and luxury, and with the New Learning, fashion ordained that it should be as necessary to have a fine show of books, as to have pictures and costly furniture. Still, it must be said, there are two very distinct types of col-

lectors, those who consider books merely as a fashionable luxury of a certain commercial value, to be acquired, bound, and put on a shelf to be looked at, but never opened, whose libraries La Bruyère compares in contempt to tanneries ; and the real "Amateur," the true bibliophile, who loves his books for their contents, for their rarity, for the condition and quality of the text and binding. This difference exists, it must be confessed, to the greatest degree among women : among all the great dames whom we can cite in France from the sixteenth century upwards, there are lamentably few who really cared for letters, or who read and understood the valuable books chosen for them, and placed in their libraries.

From the ranks of the early French women of celebrity, Anne, daughter of Louis XI. is one of the first to be noticed. Although she lived just before the Renaissance, she has left a considerable collection of MSS. ; but, unfortunately, the original bindings have, in many instances, been replaced. Her daughter, Suzanne de Bourbon, the wife of the Connétable, followed in her steps. The pious Duchess Philippa de Gueldres, and Anne of Bretagne, wife of Charles VIII., were also lovers of books ; they do not seem to have had any distinctive mark on their bindings, but were content to inscribe their names, sometimes with a quotation in either Latin or French, on the flyleaf. The illumination of a MS. often took the form of a dedication, the portrait or coat-of-arms of the owner, forming part of the decoration. The execution of some of these miniatures is of the

finest, and, in many cases they are remarkably well preserved. Louise of Savoy, mother of Francis I., was the first woman to leave an ineffaceable mark on the history of letters and art in the sixteenth century. She wrote several poems and collected numerous MSS., which all bear her arms or cypher; in many cases the author is represented kneeling, and offering the work to the Queen. Her daughter, "La Marguerite des Marguerites," is well known to all. Her favourite binding is dainty and appropriate: it consists of the letter M crowned with a coronet, within a cartouche formed of trailing daisies repeated over and over again. On some volumes the fleur-de-lys and marguerite appear interlaced. Each French queen, in succession, had her library. It would take too long to enumerate all the different emblems and devices chosen for the purpose of decoration, so we must pass to the famous Diane de Poitiers. It was during the reign of Henri II. that binding is generally supposed to have reached its highest point. The scroll work, arabesques, and gracefully curved volutes, which expand with wonderful boldness and effect, are the creation of true artists who understand the value of form and proportion, and throw into their work a personality unknown among the early Italian Masters, who served them as models. Diane de Poitiers was a true book-lover; her library was mostly covered in magnificent leather bindings, with her arms, and her motto as a widow, "Sola vivit in illo" (afterwards changed to "Sola vivit in illa"), or ornamented with her emblems, the arrow, bow, quiver,

crescent, etc. Many of the works given her by her royal lover bear the cypher H and D. On some is seen the H crowned with a coronet, and surrounded by the symbols of the chase. The Henri-Diane monogram has led to a great deal of controversy : it is not to be believed for a moment that all the books bearing this stamp belonged to the Duchess ; the cypher was often appropriated by binders, and used merely as a decoration. It is also easily confounded with the two C's and the H of Catherine and Henri, which were arranged much in the



MONOGRAMS OF HENRI-DIANE, AND CATHERINE AND HENRI.

same manner. Diane's books generally have an elegantly tooled border ; the scroll-work is often black on fawn or other light colour, the crescents are nearly always white or silver. In the middle of the cover is a cartouche, with either her device or an armorial lozenge bearing her coat-of-arms. One example, mentioned by M. Bauchart in his " Femmes Bibliophiles de France " is perhaps the simplest, but none the less effective. It is bound in brown calf, with a bold design in light fawn, cunningly composed of arabesques interlaced with bows and quivers. The ducal arms are on a lozenge in the centre of the upper cover, painted in



blue and maroon, and surmounted by a coronet; on the lower is an arrow, with the motto on a scroll, also in colours. More ornamental is a MS. in yellow morocco, with arabesques of red, and, at regular intervals, the letter H in panels.

Catherine de Medici, another enthusiastic collector of this age, brought to France some of the MSS. comprising the celebrated library of Lorenzo di Medici as part of her dower. Widowed in 1579, she took as her device a heap of ashes, watered by large tear-drops and the motto, "Ardorem extinctâ testantur vivere flammâ." Many of her books are resplendent with the royal arms in gold, interspersed with fleurs-de-lys, arabesques, and the crowned cypher. She formed a most important collection of MSS. and printed books which, in 1599, reverted to the crown and was incorporated in the King's Library. At the present day, the greater part is preserved in the Bibliothèque Nationale. Her daughter, Marguerite de Valois, inherited much of her mother's taste and appreciation of literature. The graceful flowing flowers which diaper her book-covers are said to be her own design, but it is chiefly with the work of the Eves that we associate her library.

One device used by her was the mystic pentagon—*i.e.*, three triangles joined together, forming five points, with the word "salus" inscribed at the angles. Another, ascribed to her, consists of a shield, with three fleurs-de-lys on a fess, and on the reverse side a lily, surrounded by the Latin motto, "expectata non eludet," but this, M. Guigard thinks, belonged more probably to Marguerite de

Valois of Saint-Remy. La Reine Margot showed a preference for gay colours ; her books are bound chiefly in red, olive, and citron morocco. She was an exceedingly well-informed, clever woman, and a great classical scholar.

The seventeenth century marks a distinct change of style. The design no longer fills up the whole cover of the book, but each part is separated and surrounded by ornamental branches of palm and oak, etc. This is noticeable in books belonging to Louis XIII., and Anne of Austria. The initials L and A, the crowned double λ λ, and the double A with a coronet, occur often. They are placed in the four corners and enclosed in a simple frame, in the centre of which is a slight design in gold tooling. Anne, Duchesse de Montpensier, is content with a very unpretentious super-libros—her arms, the lilies of France in the centre on a lozenge, decorated with palm branches, and, in the four corners of the cover, her crowned cypher, the whole surrounded by three gold fillets. De Thou set the fashion of plain bindings : he used his wife's initials joined with his own, and impaled her arms. Madame de Maintenon, although not a bibliophile in any sense, is worthy of mention from the high value set on her books by collectors, and their scarceness. Her library was small, and consisted chiefly of religious and moral works brought together in her latter days. There is a splendidly bound "Cantiques Spirituels," which was probably presented to the Marquise. The arms are in the centre, surrounded by a broad border of gold tooling resembling lace-work. A collector of a very



different kind was Madame de Verrue (wife of the Count de Verrue, 1670-1736). Her house, we are told, "paraissait un palais heureusement orné pour la gloire et le triomphe de la peinture et du goût." She was a brilliant woman, who showed a keen appreciation of art in all forms, and round whom centred all the wit and learning of the day. She is best known for her collection of pictures and books. Her library consisted of about 3,000 volumes, and embraced all subjects; she bound chiefly in different coloured morocco or calf, with her arms in the centre, and often the name of Meudon, (where she kept her library,) in gold. Her contemporary, Madame de Chamillart, of whom Saint Simon speaks as "la meilleure et la plus sotte femme du monde, et la plus inutile à son mari," was also a celebrated amateur. Her books are bound by Boyet and Padeloup, with her arms in the centre, and two C's interlaced in the corners.

Madame de Maine, the famous Little Duchess, known as the founder of the gallant and literary "Order of the Bee," took for super-libros a beehive with bees flying round it, and the motto taken from Tasso's "Aminta" "Piccola si, ma fa pur gravi le ferite." ("She is small, but she inflicts cruel wounds.")

The super-libros of Anne Marie Louise de Belzunce, abbess of Roncerai, about 1709, is a good example of the feminine ecclesiastical style. She came of a family that boasts many famous churchmen among its members. Her books all bear her arms on a lozenge, together with the

pastoral staff and other insignia of Holy Church, surmounted by a coronet. In the eighteenth century, the woman who exercised the greatest influence and gave most impetus to art was La Pompadour. Under the inspiration of her taste, Boucher and Carl Vanloo painted, Bouchardon sculptured, and the great Sèvres manufactory was started. La Marquise herself had a pretty taste for drawing. Voltaire surprised her one day busy delineating a head, and on the spot dedicated a neat little quatrain to her talent. At her death she left a large and important library, most of which was magnificently bound in elaborate covers, richly gilt, and stamped with her coat-of-arms. The well-known motto, "Menus plaisirs du Roi," appears on many of her books. A book-plate was also engraved for her, but does not seem to have been used. Of the three daughters of Louis XV., only Madame Adelaide really deserves a place among book lovers, but each had her library. Their books were bound by either Fournier or Vente, the royal binder and librarian, and the same design was used by all three Princesses, but with a distinctive colour: Madame Adelaide adopted red, Madame Victoire green, and the youngest, Sophie, citron. The super-libros is in each case the same—the lilies of France in gold on a lozenge, surmounted by a coronet and two palm branches underneath. Their books show, for the most part, a severe and learned taste, well in keeping with their strict and religious bringing up. The eldest was undoubtedly the most intellectual, but Madame Victoire possessed great



personal beauty and charm. Her book-plate is well known, being the same design as the super-libros already mentioned. Madame Sophie was timid and silent, and appeared, to most of the Court, cold, dull, and shrinking; it was only on rare occasions that she forgot herself and became



BOOK-PLATE OF MADAME VICTOIRE.

affable. Her favourite books were Lives of the Saints and moral essays. La Pompadour's successor, Madame du Barry, who could hardly read, and knew even less of writing, followed the fashion of her predecessors and ordered a library to be collected for her. Although a few volumes bear the signature of Dérome, the binding is very inferior.

The super-libros consists simply of her arms, supporters, coronet and crest with the motto *Boutez en Avant*. The same device serves her for a book-plate. We cannot conclude this slight sketch of French *collectionneuses*, without mentioning three names to which a melancholy interest is attached —Marie Antoinette, Princesse de Lamballe, and Madame Elizabeth. The Queen's library was of some importance and contained many notable works—the binding displays a luxury of ornamentation quite in accordance with the spirit of the time. The Princesse de Lamballe's books are few and of little interest, apart from that attached to their unfortunate owner. She was an Italian by birth, and the story of her faithful attachment to the Royal family is one of the most touching in the Revolution. She was murdered amid scenes too horrible for words, in the massacre of the prisoners of La Force in the September of 1792. The library of Madame Elizabeth ranks next in importance to that of the Queen. It contained many works of history and science, especially mathematics, which had always been a favourite study with the Princess. The binding is in no way remarkable. Like all other princesses of France, she had the fleurs-de-lys on a lozenge, and it is only by the different ornamentation that her books can be distinguished from those of *Mesdames de France*. They are mostly bound in marbled calf or morocco. The ex-libris of the Princess is generally to be found pasted inside the cover, and on many of the books the name of her favourite residence *Montreuil* occurs in gilt letters on the back.



With the advent of the Republic the period of the *Femmes Bibliophiles* passed away. There were still many distinguished women who held their Salons and who played their part in the world of politics and letters, but the time of the great book collectors was over. Among the names that stand out from this stirring period is that of Madame Roland. As far as is known, she has left neither library nor book-plate as a witness of her fondness for books; but she will be remembered as one of the greatest students and readers among women. Her rage for study was apparent from infancy. At the age of nine, Tasso, Fénélon and Plutarch were her favourite authors. Rousseau captivated her heart at twenty-one. In the present day we can hardly understand the wonderful influence he had over his contemporaries; we also see the effect of his power in Madame de Staél's writings. It was during the five months' imprisonment in the Abbaye Prison that Madame Roland wrote her famous "Mémoires." She was guillotined on Nov. 8th, 1793.



*S. L. Skey.  
Spring Grove.*

BOOK-PLATE OF S. L. SKEY.



## CHAPTER III.

### UNDATED LADIES' PLATES.

**A** POEM on a slight subject," Pope says, "requires the greater care to make it considerable enough to be read." And so it is with book-plates. Women, up till recent years, have formed such a small part of the book-world, that at first it seems as though there would be little to say about them or their libraries. The reader, however, will recognize many familiar names among the undated ex-libris noted in this chapter. Some of these plates are of interest for their own artistic merit, others for associations attached to them, or for some peculiar characteristic.

Some beautiful examples of decorative heraldry have been preserved in the *Countess of Pomfret's* ex-libris. The most remarkable is a large plate of unusual shape (see *Front.*). The armorial bearings occupy the centre, and consist of two shields accolé (for Fermor and Jeffreys), supporters, coronet and mottoes. On the dexter side, sheltered by a curtain, is the Fermor crest with helmet, sword,



## *Undated Ladies' Plates.* 57

etc., and on the sinister a boy raises the Jeffreys crest above his head; behind him is a garden background, the motto "POB DAWNE O DDW," hangs from the bracket, and there are



BOOK-PLATE OF THE COUNTESS OF POMFRET.

decorations of festoons and branches. The inscription reads—*The Rt. Honble. Henrietta Louisa Jeffreys Countess of Pomfret, Lady of the Bed-chamber to Queen Caroline. S. W. Invt.* This court lady was the granddaughter and heiress of that "monster in ermine" Judge Jeffreys. Her father was the 2nd and last Baron Jeffreys of

Wem—a title conferred by a despicable monarch as a reward for participation in the cruelties inflicted on the unfortunate adherents of Monmouth. The title thus acquired did not long survive, but became extinct in 1703, at the death of John, Lord Jeffreys, when all his possessions passed to his only daughter, who married Thomas, 1st Earl of Pomfret. This lady had three notable plates; that dated 1733 has already been noticed. As her duties as Lady of the Bedchamber came to an end with the death of her royal mistress in 1737, it is probable that the larger plate was made some time during those four years.

A plate of a very different type, but interesting in its way, is the Biblical label of *Johanna Huish*, referred to in another chapter. It is a woodcut, apparently of an early date, the art being rough and grotesque. The name, in the middle, is printed in plain type. The pictures surrounding it show more power of imagination than knowledge of drawing. The first represents two angels blowing trumpets and issuing from a tent, two more celestial beings hover above with banner rolls, and the texts, "Pray for one another," and "Pray with fervour," appear in the heavens. Below these is a representation of the agony in Gethsemane with the words "Pray always," and a picture of the Last Supper, inscribed "Take and Eat." Mary Magdalene is also seen anointing the feet of Our Lord. The words "Behold, the half of my goods I give to the Poor," accompany the picture of Zacchæus climbing in the sycamore tree. Lazarus is the subject of the last vignette. The



*Undated Ladies' Plates.* 59

dogs are there, and the angels minister to him from above. In the left-hand corner is an hour glass with the sand nearly run out, evidently pointing the moral of the short duration of all earthly things. This plate must have been the mark of some puritan dame's library, but nothing

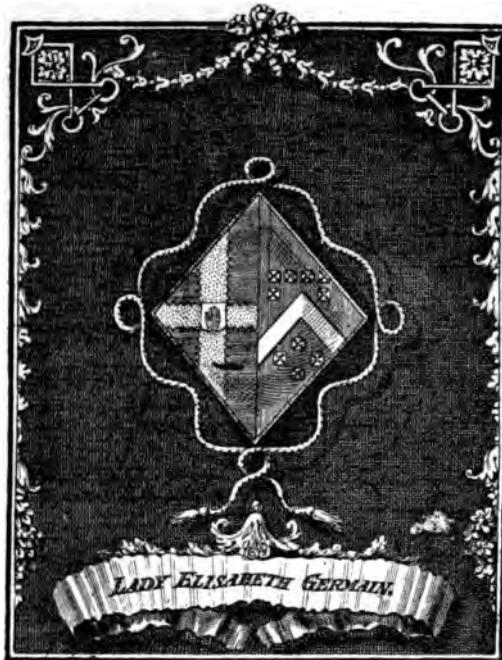


BOOK-PLATE OF MARY BARBARA HALES.

is now known of Johanna Huish or her books. To religious fervour of another form we owe a later bookplate, which marks the extinction of one of the old Kentish families, that of the Hales of Hales Place, Canterbury. Mary Barbara, the only child and heiress of the last baronet, entered the Romish church and turned her old home into a convent. On her book-plate are seen the Virgin

Mother and child, with the inscription "Unum est Necessarium," "St<sup>a</sup>. Maria ora pro me."

The name of Walpole often links names and events together which at first sight seem to stand



BOOK-PLATE OF LADY ELISABETH GERMAIN.

wide apart. We read of him in 1763 visiting Drayton to see *Lady Betty Germain's* collection of curios. When we remember that this lady was an intimate friend of Sarah, Duchess of Marlborough, it is difficult to realize that she was acquainted with



## *Undated Ladies' Plates.* 61

the cynic of Strawberry Hill whose "twin wives" lived to the middle of this century. Lady Betty's graceful and distinguished plate was made after the death of her husband in 1718. The lozenge, bearing the arms of Germain impaling Berkeley, is surrounded by the widow's knot, and placed upon a hatched background, rather too dark and heavy in tone for the delicately engraved shield.



MARY BERRY

BOOK-PLATE OF MARY BERRY.

There is much conveyed in the simplicity of *Mary Berry's* little plate. The principal idea, of the fruit between the leaves, is repeated in the motto "Inter folia fructus;" the choice of the strawberry plant is perhaps an allusion to her home, or is intended as a playful reference to the family name.

The unpretentious plate of *Lady Blessington* might easily pass unnoticed were there not people who still remember her home in Kensington Gore,



and the numerous models of her beautifully shaped hands in marble, ivory and wax, that were there. These same hands may possibly have pasted in the coroneted initials which distinguish her books.

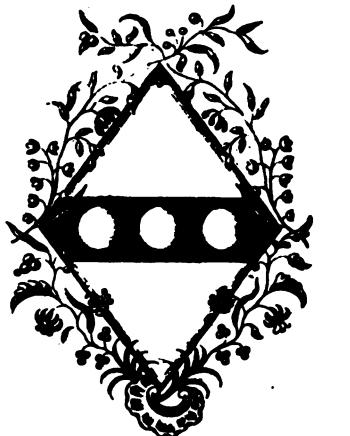
The Marchioness of Sligo's plate is a simple engraved label, with the words *Louisa Catherine Sligo*. In contrast to this severe taste we have the Countess of Oxford's pictorial plate, which combines all the charm of George Vertue's work with her own pleasant fancy. We cannot describe the ex-libris better than by quoting Mr. Hardy: "It represents the interior of the library at Brampton or Welbeck, probably the latter, which was Lady Oxford's own inheritance. Through a doorway, flanked by Corinthian columns, the curtain in front of which is drawn back, we obtain a view of a country house, standing back in a well-kept park; a river crossed by a three-arched bridge meanders through this. But it is the occupants of the room that call for most attention. The prominent figure is that of Minerva, who has laid aside her arms, and stands sandalled and helmeted. She is busily engaged in instructing six Cupids, who appear to be industriously following her injunctions. One of these is painting in oils with an easel before him, and a palet (*sic*) on his thumb; the goddess with her left hand points out some defect in his work, and apparently explains how it may be remedied. Another Cupid plays the harp; two more sit on the frame of the design, weaving flowing festoons; another, also on the frame, near a celestial globe, copies the picture of a flute-playing satyr, which a



BOOK-PLATE OF HENRIETTA, COUNTESS OF OXFORD.  
By George Vertue.



sixth Cupid holds in position. On the frame which surrounds the picture sit two more Cupids, one on the right hand and the other on the left, who act as supporters to a medallion bearing Lady Oxford's monogram; above is an urn, and from the side fall bunches of grapes. Below the



BOOK-PLATE OF SOPHIA PENN.

design is engraved *Henrietta Cavendish Holles, Oxford and Mortimer. Given me by — and then the donor's name and date filled in by Lady Oxford herself.*"

This lady, who recognizes in her books each gift of her husband as from "my lord," brought him large estates, among which was Welbeck Abbey. The property passed into the possession



*Undated Ladies' Plates.* 65

of the present ducal family at the marriage of her only daughter, Lady Margaret Harley, with the second duke. Lady Oxford was the daughter and sole heiress of John Holles, Duke of Newcastle, and married in 1713, Edward, Lord Harley, after-



BOOK-PLATE OF THE HONOURABLE HENRIETTA KNIGHT.  
By Worledge.

wards Earl of Oxford and Mortimer. Her husband was a distinguished antiquarian and man of letters. He spent much of his time in completing the Harleian collections. At his death, in 1741, Virtue lost one of his warmest friends and patrons.

It has been noticed how comparatively seldom

the signature of any celebrated designer occurs on a woman's ex-libris, except in modern times.



MDarly sculp

BOOK-PLATE OF MISS DECKER.

By M. Darly.

Even without the initials R. M. on *Sophia Penn's* plate, it would be easy to recognize Mountaine's distinctive, arabesque style, which serves as a con-



## *Undated Ladies' Plates.* 67

nection between the free flowers of the Chippendale, and the festoons of the Ribbon and Wreath period. The well-known Jacobean plate of *the Honble. Henrietta Knight*, daughter of Viscount Bolingbroke, bears the inscription *Thos. Worledge Fecit*. The two shields *accolé* are enclosed in a fish-scale or brickwork frame, with the name on a ribbon below. The signature, "MDarly sculp.", occurs on an anonymous Chippendale plate, belonging to Miss Decker. Bartolozzi is known to have designed four ladies' plates. Two of these have already been described, the others belonged respectively to *Sophia Merrick Hoare*, and *Miss Callender*. The Hoare plate represents a library interior, and must not be confounded with the supposed portrait plate of *Frances Ann Hoare*, whose maiden name was Acland. On F. A. Hoare's plate a lady is represented clad in classic draperies, seated opposite her own bust, which is raised on a pedestal, and screened by the ample folds of a curtain. Her left hand rests on the open pages of a book. She married Richard Hoare of Barn Elms, and became the step-mother of Richard Colt Hoare, the antiquary. There is a third Hoare plate, consisting solely of crest and motto, belonging to *July Lucy Hoare*. On *Miss Callender's* plate the signature reads *F. Bartolozzi invenit, Blyth eng.*

The work of Thos. Bewick shows an entirely different style of pictorial plate, but unfortunately this "silent poet of the waysides and hedges" was little patronized by the ladies of his day. One, *Jane Hewitt*, was fortunate enough to have her

plate designed by him. It is dated *April 24th, 1800*, and represents a river-scene, with a post-chaise in the distance. Austin, who so faithfully followed his master's style, designed a plate for *Ann Hill* in 1825. The name is here inscribed on a drapery suspended from an old tree, and upheld by a seated figure. By her side is a small



BOOK-PLATE OF ANN HILL.  
By Austin.

shield : on one side is a watermill, with a windmill on the height above, and on the other, a distant port and ships. The lithograph landscape plate of *Mary Smirke* has the name on a rock in the foreground. Her father was Robert Smirke, R.A., who designed a series of illustrations to *Don Quixote*. His daughter, Mary, translated the work and published it in 1818, the object of the edition being to bring out her father's drawings.

He is supposed to have designed her book-plate. A plate of lesser art but of no less interest is the armorial achievement of *Selina, Countess of Huntingdon*. Although we do not doubt this good lady's knowledge in matters spiritual, her artistic taste leaves much to be desired. The ex-libris is



BOOK-PLATE OF MARY SMIRKE.

a poor specimen in every way, and is only surpassed by that of *Mrs. Whitby, Newlands*, 1832, which is, without exception, the worst we have ever seen. Lady Selina Shirley was the daughter and co-heir of Washington, Earl Ferrers, and married the ninth Earl of Huntingdon in 1728. She was celebrated for her religious enthusiasm, and pat-

ronage of George Whitefield. After his death, his followers were known as "Lady Huntingdon's Connexion." She distributed large sums in charities, and founded many schools and colleges.

The widow's knot in English use has no cordelière slides or beads between the true lover's



BOOK-PLATE OF SELINA, COUNTESS OF HUNTINGDON.

knots, but resembles the plain cord used in France to encircle the arms of a married woman. *Lady Charlotte Schreiber's* plate is one of the few examples where the complete cordelière is seen. The ex-libris was made in consultation with the British Museum authorities. The shield is oval, and divided into three impalements of equal size. In the centre are the battering rams for Bertie



quartered with the fretty of Willoughby de Eresby. This arrangement is unusual, but it is quite correct on the authority of Rouge Dragon. On the dexter side is the Guest coat-of-arms with the baronet's Ulster Hand in chief. The sinister impalement



BOOK-PLATE OF LADY CHARLOTTE SCHREIBER.

contains the griffins' heads of the Schreibers. No tinctures are indicated. The inscription *Lady Charlotte Schreiber* is below. She was the daughter of the ninth Earl of Lindsey, and married, first, Sir Josiah John Guest of Dowlais, who died in 1852, and secondly, in 1855, Charles Schreiber,

Esq., who died in 1884. Lady Charlotte died eleven years later, at the age of eighty-two. An exceedingly well-informed, clever woman, untiring



*The Arms of Her Grace  
Henrietta Duchess of Gordon*

BOOK-PLATE OF HENRIETTA, DUCHESS OF GORDON.

in antiquarian research, she translated the Mabinogion from the Welsh with scholarly annotations to the text. Her various collections were made with the idea of illustrating the decorative arts which have been pursued in England. She pre-



sented her collection of porcelain to the South Kensington Museum, and her English fans to the British Museum. Drawings of these and foreign fans were published in 1889 and 1890, and her English and foreign playing cards have also been



BOOK-PLATE OF LADY CHARLOTTE FINCH.

illustrated. Lady Charlotte used another book-plate before her marriage. It is a geometrical device, with various monograms and shields introduced in the compartments.

*The Arms of Her Grace Henrietta, Duchess of Gordon*, are also surrounded by the knot, but in this instance it is formed by a plain cord. Another

example of this means of denoting widowhood is seen in the plate of *Lady Charlotte Finch*. This lady was the second daughter of Thomas, first Earl of Pomfret (her mother being Henrietta Louisa,



BOOK-PLATE OF JOHANNA COCK.

Countess of Pomfret, who owned the fine armorial plate shown in the frontispiece), and married in 1726 the Rt. Hon. William Finch, second son of the sixth Earl of Winchilsea, envoy extraordinary to the court of Sweden. Lady Charlotte was his second wife, and died in 1813. Her son succeeded



as Earl of Winchilsea. The plate is very rare, and must have been engraved after her husband's death in 1766. *Johanna Cock's* ex-libris also bears the lozenge encircled by the English widow's knot.



*Elizabeth Palmer*

BOOK-PLATE OF ELIZABETH PALMER.

A cock stands on each end of the ribbon, whereon the name is inscribed.

The dragon on *Elizabeth Palmer's* plate is a favourite Chippendale decoration. *Catherine Thistlethwayte* adopted the Chinese style, so much in vogue at one time. Her lozenge exhibits an Oriental taste, and is surmounted by a

pagoda. The Chippendale plate of *Elizabeth Smith* is even more elaborate in its adornment. The stock pattern of the boy and bale and the sheep, are introduced on either side of the escutcheon. In the ex-libris of *Lady Lombe*, the fine Chippendale lozenge is placed among landscape



*Cath. Thistethwayte*

BOOK-PLATE OF CATHERINE THISTETHWAYTE.

surroundings: in the foreground is running water, with plants growing on the bank.

There are a great many varieties of the Wreath and Ribbon style; *Mary Horner's* book-plate is one of these, and a fair example. The lozenge is adorned with festoons of flowers tied with ribbons and knots. The design of *Miss Wolseley's* ex-libris closely resembles this older plate. The effect of the lozenge set with pearls, and hung from a ribbon,



as in *Elizabeth Bradburne's* plate, is good. *Amelia Darley* hangs her shield on the stump of a tree, as if to challenge all comers; above is the

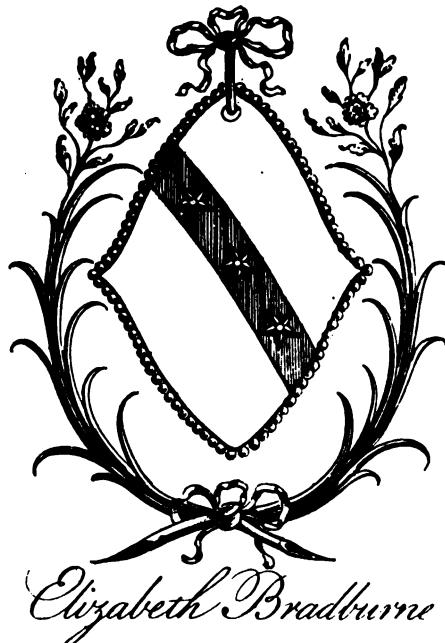


BOOK-PLATE OF LADY LOMBE.

crest, and below the family motto, "Dare." In every respect this is heraldically similar to a man's plate. *Arabella Watson's* ex-libris, which is known to exist in three sizes, consists of a plain armorial shield, pendent from a knot of ribbon. A good

modern example of the locket is shown in *Mrs. Napier's* plate.

*Miss Mary Lillias Scott* has a handsome Jacobean lozenge, with mermaids as supporters and



BOOK-PLATE OF ELIZABETH BRADBURN.

the figure of a woman as a crest. The lady is clad in garments so like the fashion plates of the period, that if this crest were not well known, it might be supposed that Miss Scott herself had adopted it as an ornament. These are the arms of Lord Polwarth's family. *The Honble. Ann North*, by S.



*Undated Ladies' Plates.* 79

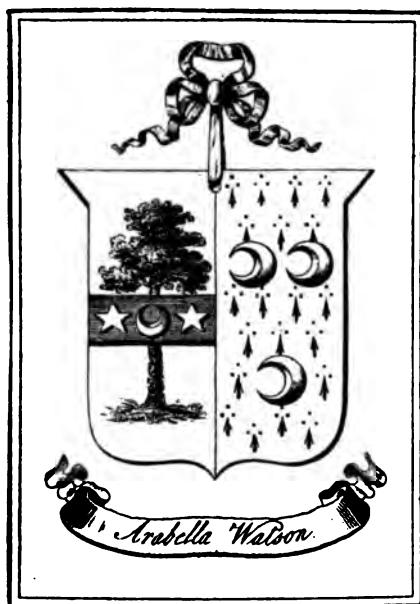
Gribelin is a contemporary plate. The decoration is composed of cornucopiæ and foliation, and is surmounted by a cherub and a crown of roses. The achievement of *Mary Talbot*, wife of the



*Amelia Darley*

BOOK-PLATE OF AMELIA DARLEY.

second Baron Talbot of Hensol, consists of shield, supporters and coronet, placed upon a scroll, the top of which is in folds resembling a curtain, while the lower part is rolled like paper or parchment. Her husband was Lord Steward of the Household to George III., and was created



BOOK-PLATE OF ARABELLA WATSON.



### *Undated Ladies' Plates.*

81

Earl Talbot in 1761. After this date, another plate was made for her ladyship in the Chippendale style. A word here may not be out of place concerning a plate that some authorities include among



BOOK-PLATE OF MISS MARY LILLIAS SCOTT.

dated ex-libris—that of *Mrs. Frances Burroughs*. In point of size it may be compared to *Mrs. Combridge's* plate, and measures 15 in. x 11 $\frac{1}{4}$ . The arms are on a lozenge, surrounded by fine mantling, with a cherub below the escutcheon. The inscription, "Died 5th May, 1767, aged 76

years," appears to have been added by hand. One of the smallest armorial plates is the tiny lozenge inscribed *S. L. Skey, Spring Grove* (see p. 55). The



BOOK-PLATE OF THE HONOURABLE ANN NORTH.

Jacobean plates of the Townshend family are too well known to need either description or reproduction.

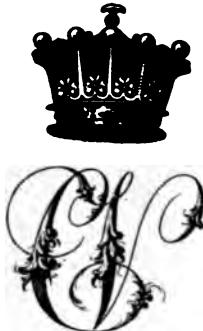
Many peeresses use simply a coroneted cypher to mark their books. *The Countess of Verulam* has her initials C. V. and the coronet; *Lady Roden's*



©. *MARY TALBOT.* ©

BOOK-PLATE OF LADY TALBOT.

cypher, J. A. R. (Julia Anne) is similar. The armorial lozenge of *Lady Burdett-Coutts* with



BOOK-PLATE OF THE COUNTESS OF VERULAM.



BOOK-PLATE OF LADY ANNE MURRAY.

supporters and coronet is inscribed, like a peer's plate, with the initials of the surname only. *Lady*



BOOK-PLATE OF THE BARONESS BURDETT-COUTTS.  
(Before her marriage.)

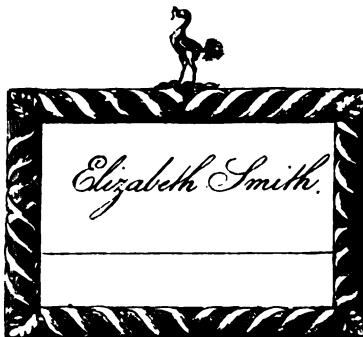


*Anne Murray's* cypher bears her name in full, written across the thickness of the letters. *Elizabeth Ring Junr.*, *Bristol*, is engraved on a ribbon



ENGRAVED LABEL OF ELIZABETH RING, JUNR., BRISTOL.

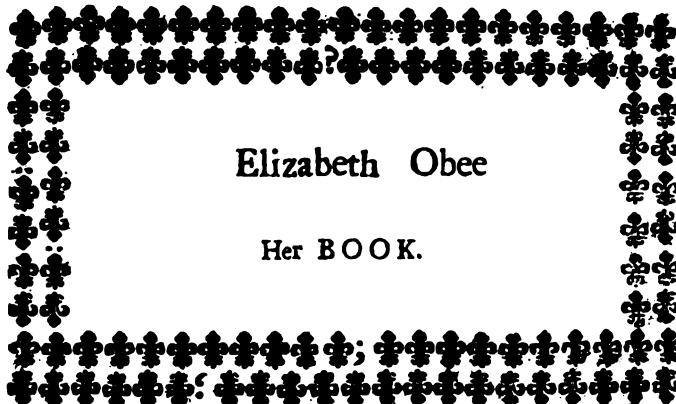
scroll, decorated with a branch. This same design is used as a label by several members of the Ring



BOOK-PLATE OF ELIZABETH SMITH.

family. There is a plate of *Sophia Ring of Bristol*, of *Rebecca Ring of Worcester*, and of *Rebecca Ring of Bristol*. The engraved label of *Elizabeth Smith*

has a small crest introduced on the frame. A border of fleurs-de-lys surrounds the printed name label of *Elizabeth Obee*. The emblem of France, in this case, is probably a sign used by the compositor as a mark of punctuation, and employed here in place of the repetition of a letter—once a favourite way of forming a frame round a plate.



PRINTED LABEL OF ELIZABETH OBEET.

It will be noticed that other stops, such as the note of interrogation, colon and semi-colon, have also been inserted. An old printed gift label bears the quaint inscription : *The Gift of the Right Honourable Lady, the Lady Alice, Countess Dowager of Darbie.* There is no decoration and no date. A plate with a naval trophy is hardly appropriate for a woman, unless she has some good reason for adopting this style of decoration. We have not



*Undated Ladies' Plates.* 89

been able to ascertain *Gracilla Boddington's* claim to this distinction.

The names of three celebrated women, Mrs. Elizabeth Carter, Mrs. Jameson, and Mrs. Morton, next require comment. Elizabeth Carter was the



*Gracilla Boddington*

BOOK-PLATE OF GRACILLA BODDINGTON.

daughter of a clergyman at Deal, and was born in 1717. She was famous as a classical scholar, and is renowned for her translation of Epictetus. She was a friend of Dr. Johnson, Sir Joshua Reynolds, and others, and was a frequent visitor at Althorp. It is believed that she was governess

for some time to one of Lady Spencer's daughters, probably Henrietta Frances, afterwards Lady Bessborough. Mrs. Carter's Memoir has been written by her nephew, the Rev. Montagu Pennington. Her book-plate represents a landscape with an



BOOK-PLATE OF MRS. CARTER.

owl perched on a tree. This is surrounded by a ribbon with the motto : "Ask it of God." The book-plate of her friend the first Lady Spencer, is known in two varieties ; both are anonymous, and consist of the armorial lozenge with supporters and coronet. Mrs. Morton is chiefly known by her



### *Undated Ladies' Plates.*

91

“Life of Mary Queen of Scots.” On her ex-libris the name, *M. A. Morton, Sheffield*, appears on a palette encircled with rays; Cupid, with a basket of flowers, floats above. The plate of the authoress of “Sacred and Legendary Art” is also pictorial.



BOOK-PLATE OF MRS. MORTON.

In it a figure is seen reading under a palm tree, with a distant view of the Pyramids. Mrs. Jameson's maiden name was Anna Murphy, and she married Mr. Robert Jameson in 1823. She wrote a great deal, not only on art, but also on the social position and characteristics of women.

Amongst the illustrations *Frances Margery*

*Hext's* ex-libris is reproduced, being a fine example of the modern armorial plate.

A few remarks on the ex-libris of ladies' colleges are added as a fitting conclusion to this chapter.



*Frances Margery Hext.  
Lostwithiel.*

BOOK-PLATE OF FRANCES M. HEXT.

The plate of Somerville Hall, executed by Erat Harrison from a design made by Miss Shaw Lefevre, the first Lady Principal, and a committee of students, exhibits the characteristics of his dis-



BOOK-PLATE OF MRS. JAMESON.

tinctive style. The mighty serpent of wisdom, winding itself round the briar stem, seems to terrify Minerva's bird, which stands on the end of a branch with outstretched wings. It is signed just

below the dove in the left-hand corner of the scroll, whereon the motto "Dic . Sapientiae . soror . mea . es" is written. When the name was changed to Somerville College the coat-of-arms of the Somerville family was adopted, and the students expressed a wish to bear it on the book-plate. The Library Committee and council of the College have acceded to their request, and Professor York Powell, who takes much interest in the library, has offered to give the college a second plate.



18

*Presented by*

BOOK-PLATE OF GIRTON COLLEGE,  
CAMBRIDGE.

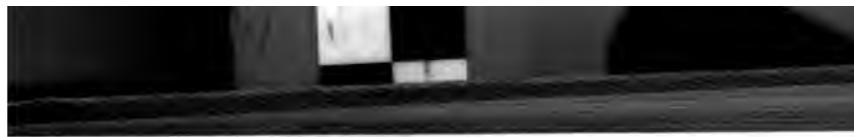
*Newnham College,  
Cambridge*, uses a label

of no artistic merit or interest, of which there are four varieties, and an armorial gift-plate, recording a legacy in 1887 from Coutts Trotter, A.M., Fellow of Trinity College, Cambridge.



BOOK-PLATE OF SOMERVILLE HALL, OXFORD.  
Designed by T. Erat Harrison.





### *Ladies' College Plates.*

97

The pictorial plate belonging to *Girton College* is signed *Harry Soane, London*. It gives a view of the college tower inclosed in a pointed oval frame. *The Royal Holloway College*, a spacious building situated in the middle of Surrey, and not far from Virginia Water, has a large and well selected library, and an engraved circular label for its book-



BOOK-PLATE OF HOLLOWAY COLLEGE.

plate. The motto "In Nomine Dei Nostri Magnificabimur" adorns the frame.

A simple monogram plate, the work of Thomas Moring, is used in *Queen's College Library, London*. The letters V.R. are surmounted by the royal crown, and the words "presented by —," with a space left for the donor's name, are placed at the bottom of the plate. There is little further to say about Ladies' College plates. They have been made, for the most part, not for decoration, but



with a view to practical use, and, as it is possible to combine both these excellent qualities, doubtless more thought will be given to the selection of appropriate and artistic ex-libris, as the increase of places of learning for women, and the growth and development of existing libraries, progresses. As Victor Hugo said, "To be useful is to be only useful ; to be beautiful is to be only beautiful ; to be useful and beautiful is to be sublime."



*Emily Napier*

BOOK-PLATE OF MRS. NAPIER.



## CHAPTER IV.

### WOMEN'S HERALDRY.

**A**LTHOUGH heralds claim a great antiquity for their science, nothing has been at all definitely stated about its origin ; but there is little doubt that the goddess Minerva instituted armorial bearings when she placed the Medusa's head on her ægis. After this beginning, the custom soon spread among the Grecian heroes. Ulysses adopted the dolphin for his device. On the ancient painted vases we find the fighting-men of Greece depicted bearing some charge or representation upon their shields and breastplates ; those of the Amazons were decorated in a similar manner ; we see a cantharus, or two-handled drinking vessel, painted on the shield of one Amazon, whilst a lion adorns her cuirass. So the practice grew, initiated by a goddess, and followed by both men and women, and is traced down through the badges of the Roman legions, and the devices carried by them on their shields, through the bucklers of the fighting Franks and Norman knights on the Bayeux tapestry, down to



the times of chivalry and coat-armour, and to its use on carriage panel, silver spoon, and book-plate, in our own day. The Medusa's head may, therefore, be recognized as the primeval charge in heraldry, and the great Goddess of Wisdom, the protectress of all women's works, be revered as its initiator.

The Pelta, a small, light shield used by the Amazons, and mentioned in the *Æneid*, "Dicit Amazonidum lunatis agmina peltis," was crescent-shaped, and was generally covered with the hides of beasts. This graceful shape of shield might be adopted upon ladies' book-plates in our own day with some title of ancient use for its appropriation. Our present system of heraldry probably dates from the Crusades. Hereditary arms of families were first granted in the twelfth century.

Joan of Arc is not the only woman that history tells us wore a helmet, and rode out to war. Eleanor, heiress of Guienne, Gascony, Poitou and Aquitaine, led the van of the army of the Second Crusade in Asia Minor, for her first husband, Louis VII. of France, and donned the surcoat and breastplate of the warrior. She was surrounded by a brilliant troop of ladies, and doubtless she and her Amazons bore their crests and coat-armour as bravely as other crusaders. This beautiful and accomplished princess, when wife of Henry II. of England, still indulged in the pageantry and romantic episodes which she loved, and her cognizance was worn by knight and troubadour at the Courts of Love over which she often presided.



Ladies' armorial plates, from the heraldic point of view, are occasionally failures. This proceeds either from a simple ignorance of the rules of the science, or a fine disregard of its requirements. Sometimes the adoption of the plate seems to have been suggested by an economical motive, and the desire to make use of materials which were already at hand. The plates of men and women ought to be essentially different. A spinster bears her paternal arms on a lozenge, a married woman bears her paternal arms impaled with those of her husband on a shield, or, if she is an heiress, or co-heiress, her husband marshals them upon his shield charged as an escutcheon of pretence; a widow bears the same, but on a lozenge instead of a shield. In no case has a woman the right to the crest, helmet, torque and mantling of a man's armorial bearings, but nevertheless they are constantly exhibited upon the plate with the lady's name. The mantling was a covering for the helmet, to preserve it from rust. It hung from the wreath or torque, and was generally made of leather. In battle it became much hacked and cut by the sword. These incisions were honourable marks of glory, and gave rise to the curlings of mantlings now used. Mantlings are now composed of argent, and the principal colour of the coat.

In the case of a man being twice married, he may either place his own coat in the middle of the shield with his first wife's on the dexter side, his second wife's on the sinister, or he may part the shield per pale, and place the arms of the first wife in the sinister chief, those of the second in

the sinister base. Guillim marshals the coats of three wives of Strutt in the sinister impalement; the first in chief, second in fess, and third in base. A certain Sir Gervase Clifton had seven wives. It is recorded, but upon doubtful authority, that his arms were arranged in the following order:— Clifton in the centre impalement, the first four wives bar-wise on the dexter side, the first in chief and the others in regular gradations downwards, and the last three in the sinister impalement. Some authorities say when a woman has been married twice, she places her paternal arms in the centre, those of her first husband in the dexter impalement, and those of the second in the sinister, while Boutell, in his "English Armoury," states that, should a widow marry again, she ceases to bear the arms of any former husband, but if her former husband had been a peer, she would continue to bear his and her own arms marshalled as before, but on a lozenge instead of a shield, and on a separate shield her present husband would marshal her arms with his own. The shield and the lozenge would be grouped together, the shield having precedence.

The emblazonment of the arms of prelates and their wives is more elaborate, for prelates impale their arms differently in giving the place of honour, that is the dexter side, to the arms of their see, while their paternal arms are on the sinister; they bear their arms thus impaled in order to show that they are joined to their see in a sort of spiritual marriage. The arms of a married prelate are placed on two shields accolé: on the first are impaled the arms

of the see with those of the archbishop or bishop ; on the second the archbishop or bishop impales his own and those of his wife. Should the lady survive the husband, she still has a right to bear the episcopal arms. In drawing the arms of a widow, the late Father Anselm frequently enclosed them in a lozenge-shaped frame with a dark background, strongly suggestive of a hatchment ; these curious funereal relics, now so rarely in use, are of great interest to the heraldic student. When the sign of mourning appears above the doorway of some old-fashioned town mansion, it is eagerly scanned ; the sable hue of the background round the arms of the deceased bears a record that all may read.

The arms of the wife of a King of Arms should be borne on a separate shield in the same way as a bishop's wife. The wives of Knights of the Garter, Bath, Thistle, and other Orders, follow the same rule. The dexter shield contains the man's paternal coat encircled by the ribbon or collar of the Order, and the sinister shield impales the wife's arms, but the supporters annexed to the dignity are borne on either side of the shields accolé.

A woman has a right to emblazon all that will honour her husband ; if he has a right to supporters and coronet they also appear on her plate. Supporters and coronet are also used by peeresses in their own right. A peeress in her own right, if married to a peer, has both her own arms and those of her husband fully blazoned, the lozenge and the shield with all their accessories are marshalled to form a single united group, the achievement of the higher rank having the

precedence. By marrying a commoner, a peeress in her own right loses none of her dignity, nor yet confers any upon her husband; therefore their arms cannot conveniently be joined together on one escutcheon, they are usually placed on separate shields by the side of each other and placed on a mantle; each has a right to all the ornaments incidental to his or her rank. The husband, who only ranks as a commoner, exhibits the proper helmet, wreath and crest, while the wife, having a right to her father's arms, has his supporters and coronet, but the husband marshals her arms ensigned with her coronet in pretence on his shield.

In the days of joust and tourney, heraldic emblazonment was not alone confined to the use of knight and squire; ladies often appeared wearing the cognizance of their lords or their own paternal coat-of-arms. The early illuminated MSS. and pedigrees, stained glass windows and monumental brasses, bear record of the heraldic devices which formed part of a lady's costume. A married lady or widow had the charges of her paternal arms emblazoned upon her kirtle and the arms of her husband on the mantle, that being the outer and more costly garment. In some instances, where the figures of husband and wife are both represented, the lady is seen without a mantle and wearing only her paternal bearings on her kirtle, and her husband is portrayed in chain armour, over all a surcoat on which his arms are fully emblazoned. On some of the later brasses the arms of female figures are rather differently arranged. Those of the husband appear on the outside of the mantle,



which is hung over the dexter shoulder, while the paternal arms are displayed on the lining.

In the early days of book-plates, that is to say in Queen Anne's time and a little before, it has been ascertained, by Sir Wollaston Franks, that the



BOOK-PLATE INSCRIBED WITH THE SURNAME ONLY.

copper was, in several cases, first inscribed with the lady's name, and when a limited number of impressions, sufficient for her expected use, had been struck off, the plate was altered, in so far as the inscription went, to her husband's name, to be kept thenceforward for his use. Book-plates, consisting simply of the family arms with the surname



inscribed beneath, are not uncommon. On some of these plates the Christian name of any member of the family, man or woman, has been added in writing for individual appropriation, as in the case of (*Eliz. S.*) *Willis*. This is a Chippendale shield with the arms of Willis, and neither crest nor motto. *Dalton* is another plate which has the surname only, and underneath is written "*Jane 1810*;" this plate has a crest. There is a spinster's plate of *Jane Dalton*, but the arms are of another family.

Sisters do not differentiate their arms with marks of cadency, except in the case of royal ladies. "La Grande Demoiselle," Anne de Montpensier, bore the royal arms with the label as her father bore them. This is shown in the arms on her book-covers. The same plate, therefore, is heraldically right for all the sisters in a family, and anonymous lozenges were often engraved for the daughters, under which each could write her name, as in the *Downing* plates. Others had the same plate with the difference of the name or initial engraved, as in the plates of *S. Rodbard* and *E. Rodbard*. The label is sometimes seen in a widow's plate on the husband's arms, when he had been an eldest son and had died in the lifetime of his father. The anonymous book-plate of *Mrs. Hill* is a case in point. The label on the *Honble. Mrs. Russell Barrington*'s plate is an integral part of the arms of Barrington, and is, therefore, borne by the widow with the other charges. The cordelière, or widow's knot, which encircles the lozenge of the widow, is an ornament especially appropriated to women's plates; being a French



device it is more often made use of in that country than in England. Anne de Bretagne, the wife of Charles VIII., instituted the mode. St. Francis was the patron saint of her father, and after her husband's death she encircled her arms with the Cord of St. Francis. She afterwards created an



BOOK-PLATE OF E. RODBARD.

Order for widow ladies, and its badge, a silver cord of true-lovers' knots with a bead or slide between each, was placed round their escutcheons. "Les Chevalières de La Cordelière," were instituted in 1498, and the honour was only conferred upon ladies of the nobility, and of irreproachable conduct. The motto, Mrs. Palliser tells us, in her "Badges, Devices, and War-cries," was a

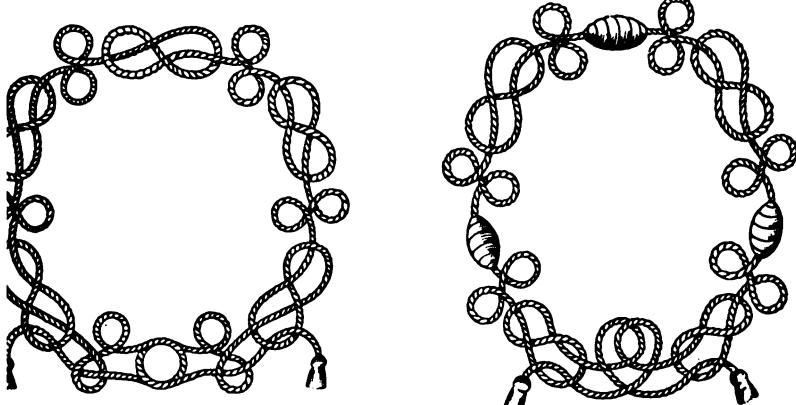


rebus on the word, "J'ai le corps délié." When Anne married again, the cordelière still encircled her escutcheon, and on her death, the black hangings of the chamber in which she lay are described as enriched with "*les cordelières de sa devise.*" In France, lacs d'amour surrounded a married woman's coat-of-arms; these are looped cords with tassels, but without the slides of the cordelière, and resemble somewhat the cord and tassels dependent from the heraldic hats of cardinals, bishops, and abbots. The accompanying illustrations are taken from an old French heraldry book, which gives the following description: "Les femmes environnent leur écu de lacs d'amour. Les veuves prennent une cordelière qui est une espèce de collier entrelacé de lacs d'amour. Les filles mettent autour de leur écu, des palmes ou des guirlandes de fleurs."

The crest alone is used on some ladies' book-plates, with the name underneath; some have crest and motto. Others have tried to solve the difficulty of the forbidden crest by enclosing it, wreath and all, in a lozenge-shaped frame. Several plates have been designed for American ladies, in which the crest is utilized to support the staff from which depends the banner with the ladies' arms. This may be a pretty device, but it is heraldically impossible, and ridiculous, for it must be remembered that crests were first used merely to distinguish different knights in battle, or at the tournaments. The origin of supporters is also supposed to have been that knights caused their shields to be carried for them at tournaments



by pages disguised as lions, talbots, etc., who held and guarded their escutcheons, which were exposed to public view for some time before the lists were opened. However this may be, it is certain that ladies are now heraldically debarred from the use of crests; but undoubtedly the crests borne by many old English families were originally the family badges, and the use of badges is as



LAC-D'AMOUR.

CORDELIÈRE.

heraldically legitimate to women as to men. Joan, the Fair Maid of Kent, had for cognizance a white hind. Margaret of Anjou, the daisy, with the motto, "Humble et loiale." Elizabeth of York, wife of Henry VII., had for her motto, "Humble and reverence." Queen Elizabeth's favourite motto was "Semper Eadem." Thus, although some heralds deny that a woman has any right to a motto, it was constantly used by ladies in former



days. The Bohun Swan was used by Eleanor Bohun, Duchess of Gloucester, for the ornamentation of her books. This device was inherited by the Bohuns from Maud Mandeville. Badges are very appropriate to women, and our English Queens used them up to the reign of Queen Anne.



BOOK-PLATE OF CATHERINE COMBE.

after which time they appear to have been discontinued.

For diversity of decoration, women have a large field open to them. The Jacobean frame, with salmon scale, diaper, or brick-work background, in Louis XIV. style, with the shell and face introduced at the top and bottom of the plate, was that most in fashion in Queen Anne's reign. At the



## *Women's Heraldry.*

111

foot of *Mary Clarke's* plate there is a face with a head-dress of pearls and feathers ; and on *Catherine Combe's* a Chinaman appears with pendent moustache and mandarin hat. In the Chippendale or Louis XV. plate, the dragon appears with flaming



BOOK-PLATE OF ELIZABETH SMITH, WITH BOY AND BALE AND SHEEP DECORATION.

breath, or the sheep and boy and bale, together with flowers and palms, torches and quivers, and the shell and scroll work which are essential to the style. The Ribbon and Wreath decoration was very generally adopted by ladies ; the knot of ribbons gracefully supplied the place of the crest which



had been filled in before with a shell, or an urn, or perhaps a pitcher. Ladies rested their shields against picturesquely decaying trees, or had them sustained by Cupids or whatever was in vogue. Military trophies are occasionally seen on their plates, but in most cases, these can be traced to the economical utilization of the husband's plate, and are not to be considered a personal distinction. During the Chippendale period there was an indiscriminate use of objects in decoration which had little to do with appropriateness, and had no personal relation to the owner of the plate. Men occasionally made excursions into the unusual, or borrowed, from their pastimes or professions, illustrations which were not adapted to the more limited sphere of women's lives. Now the latter are invading wider ways and making their presence felt in departments where it had not been known before, we can at least hope that it will not express itself in the remarkable accessories that adorn the Chippendale plates of Matthew Turner and William Sharp. Here we see the youngest of medical students assisting at occupations and duties which no artist, however skilful, can depict without a shudder. Medical women of our day will doubtless confine themselves in more pleasant and artistic lines for the design of book-plates for their professional books. Rumour is about that the inevitable bicycle has made its appearance upon a lady's book-plate; let us hope that nothing so incongruous will be used in any library, although the fleet wheels symbolize in perfection the progressive spirit of the hour. Men continually adorn



their plates with the figure of a woman, but women have seldom returned the compliment.

Art in heraldry has become so entirely symbolical, that the relative size of objects is completely ignored. The eye has become so accustomed to this conventional treatment, that no surprise is felt,



*Susanna Hatton*

BOOK-PLATE OF THE WREATH AND RIBBON STYLE.

and no inconsistency perceived, when crests of the same size are seen in juxtaposition, though one perhaps may represent an elephant, and the other a squirrel. This custom has been introduced in a certain degree into non-heraldic pictorial plates, and in some cases the effect is embarrassed and a little bewildering. The number of properties of various



sizes that are accumulated without apparent connection, look like a heap of objects in a sale room or bric-a-brac shop. Busts and maps, musical instruments and pet-dogs, palettes and inkpots, sporting accessories, and classic objects are thrown together in curious disorder. Science lends her instruments, art her examples, nature her productions ; and there appears to be pictorial effort to describe, in one small vignette, the varied tastes of the owner, and the miscellaneous contents of the volumes in her library. Nothing is too heterogeneous for the designers of these plates. The objects that are to be depicted are assimilated into the design, not merely exhibited, as in an Egyptian hieroglyphic.



BOOK-PLATE OF JANE WALKER.



## CHAPTER V.

### LADIES' BOOK-PLATES BY MODERN DESIGNERS.

**S**O many artists in the present day have made a study of book-plate designing, that at first it seems a difficult task to select examples from the mass of material at hand, to represent modern designers. Mr. Sherborn, however, holds such a prominent position as an ex-libris engraver that his work merits separate and special consideration. His designs carry out the original idea of a book-plate as it was conceived in the time of Albert Dürer. A thorough appreciation and assimilation of some of the best forms of the early German artists can be traced in his productions. The small heraldic plates of Beham seem to reappear with all their careful and graceful engraving, but adapted both in feeling and subject to the tastes and wants of our century. Sherborn's plates, although they fulfil the requirements of little pictures, and are works of art, in their special province, never obscure their purport. They are always book-plates pure and simple, and



can be recognized as such without the "ex-libris" identification. The distinctive treatment he has developed for ladies' plates has resulted in a singularly appropriate and varied style, which has been so well appreciated and is so attractive that men also have adopted it. The attention bestowed on the shading is a distinguishing feature of Sherborn's work. In cutting the smallest copper the masses of light and shadow in the original design are faithfully followed. Mr. Sherborn regards the preservation of the half lights and tones as essential to true decorative work. He has engraved perhaps more ladies' ex-libris than any other artist. Among these there are many which merit special description : Lady Elizabeth Taylor's plate, inscribed simply *Bettine*, is a pictorial design representing her favourite dog, books, and a jar of lilies of the valley, with the well chosen motto, "Mes amis fidèles." *The Duchess of Portland's* ex-libris, engraved in 1889, shows in the foreground books and a lamp, above is the coronet amidst flowers and foliage, with the motto, "Here may I rede all at my ease, Both of the Newe and Olde," taken from the familiar old verses, beginning "O for a Booke and a shadie nooke." A plate with the name *Hermione*, also surmounted by a ducal coronet, and somewhat similar in design belonged to the beautiful Duchess of Leinster. The Irish harp in the middle of *Mrs. Bourke's* plate is surrounded by graceful festoons and wreaths; books and music proclaim the owner's tastes, while the sentiment of the true book lover is expressed in the motto : "Un livre est un ami qui ne se trompe





—





jamais ;" the name *Gwendolen* is the sole inscription. On *Agnes R. Wharton's* plate a classic lamp is burning among roses, and on the open page of a book a representation of the sun is seen. "In libris lux," is written on the opposite leaf. A finely-engraved floral design, composed principally of white marguerites, is reproduced here through the kindness of the owner, *Margaret White*. *Rhoda Broughton's* pug-dog presides over the books placed in front of him, and honeysuckle, the novelist's favourite flower, is represented among the foliated decoration. The motto is "My never failing friends." In *Lady Northcote's* plate, a faithful friend and companion is again represented ; this time a canny little Scotch dog, as a "page in waiting," bears a letter in his mouth for his mistress. In fact, the pet dog has become quite a feature in Sherborn's designs. In an elaborate plate engraved in 1893 for *Miss Edith Joseph*, a poodle is sitting upright with a guitar and a volume of Chopin's music on one side, and an ex-libris album and other books on the other. This is an hexagonal plate with a landscape vignette of Richmond Castle in the centre, surrounded by cornucopiæ, birds, etc. The beautiful plate executed for the late *Lady Henry Grosvenor* in 1894 has a view of Wemyss Castle on the open lid of a spinet ; the decoration is formed of tulips, narcissus, auriculas, and carnations, with the motto : "In good books you have man's labour and God's truth." The ex-libris of *Mary Edwards* is remarkable for its detail and the fineness of the engraving. In each corner



there is a different shield of arms and in the centre are two ovals containing vignette views of the owner's residences, one on the Thames, and one at Birmingham. In the foreground of one picture two children, Margaret and Mary Edwards, are seen, their names being represented by appropriate flowers in the decoration. *Emily Anna Gibbs, Barrow Court, Flax Bourton Co. Somerset* is inscribed on a plate intended for a collection of religious books. The works of Thomas à Kempis and other divines are represented, and the eucharist lily is introduced into the foliation. The circular floral design used by Lady Battersea is known in two varieties. In the first, dated 1885, the initials "C. F." [Constance Flower] are intertwined in a conventional decoration composed of lilies of the valley. This plate was altered and the coronet added, after the creation of the title.

Mr. Sherborn has also engraved many purely armorial plates. In these he seems especially to favour the Chippendale style for ladies ; but in *Margaret Scott's* ex-libris the armorial lozenge has a Jacobean frame with a decoration of marguerites, and that of *the Honble. Frances G. Wolseley* is an adaptation of an old Wreath and Ribbon design. The fine Chippendale plate engraved for *Dame Alice Jane Chetwode* is dated 1891. *The Honble. Mrs. Meynell Ingram* and the *Countess of Radnor* have also adopted this style. *Lady Anne Dick-Lauder's* plate is a plain armorial lozenge surrounded by the widow's knot arranged so as to form a decoration in the four corners of the square frame. Two little labels in Chippendale frames



BOOK-PLATE OF ELIZABETH ANNE BOSTOCK.  
From the copper-plate by G. W. Eve.

were engraved for *Laura and Nettie Joseph*. An ex-libris used by *Princess Mary, Duchess of Teck*, and reproduced here by special permission of Her Royal Highness, may be mentioned as an example of a successful monogram plate. It consists of the initials "M. A." in a frame surmounted by a coronet. Several plates with legends denoting double ownership, by the same artist, are described in a later chapter on "Joint Plates."

It is with regret that the work of a very distinguished heraldic artist, Mr. G. W. Eve, is unrepresented here save by a process-block from the copper-plate for *Elizabeth Anne Bostock*, which, it need not be said, reproduces very faintly the exquisite craft of the original. Mr. Eve, who is officially connected with Heralds' College, has achieved some very notable heraldic plates, and may be looked upon as the one Englishman who will sustain the future of the armorial plate after the most distinguished traditions of the past. His plates (chiefly etched) may compare with those of Sherborn and Mr. E. D. French for delicacy of detail and strength of line. But he has a style of his own, well marked and masterly, which this reproduction hardly suggests.

From these masters of minute and elaborate detail, we turn to a designer of an entirely different school, Mr. R. Anning Bell. This artist's work is now so well known that it is unnecessary to describe it at great length. He aims principally at a broad and striking effect. The thought, pictorially expressed in bold black and white method, is especially appropriate for an ex-libris. The black





—

—



BOOK-PLATE OF MRS. GEORGE FRAMPTON.

By R. Anning Bell.

R

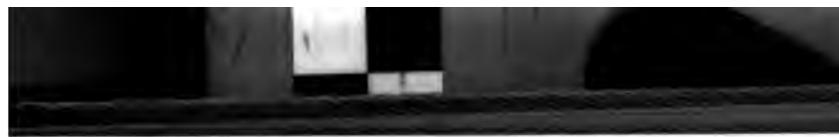


BOOK-PLATE OF YOLANDE S. N. N. PYM.  
By R. Anning Bell.



BOOK-PLATE OF JULIET CAROLINE FOX PYM (CAROL).  
By R. Anning Bell.





background in *Nora Beatrice Dicksee's* plate throws up the figure of the girl reclining lazily in a garden chair, while the border of trailing plants is decora-



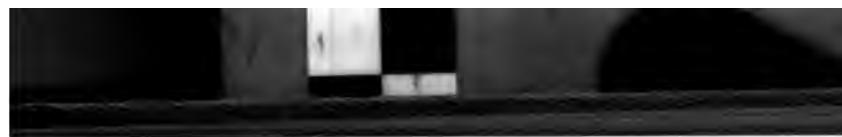
BOOK-PLATE OF NORA BEATRICE DICKSEE.

By R. Anning Bell.

tively and originally treated. The two girls in *Christabel A. Frampton's* plate are simply drawn and look well, especially when the plate is printed in red. *Geraldine, Countess of Mayo*, also uses an

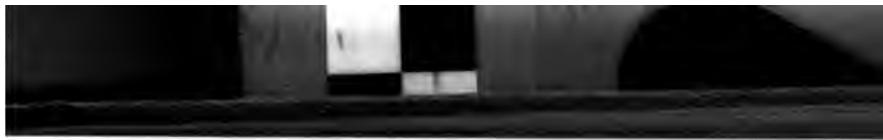
ex-libris by Anning Bell. It was designed in 1894. The two figures, one playing a 'cello and the other holding a music-book, denote Lady Mayo's musical talents; the shamrock and spring flowers composing the frame, allude to the family nationality and show her favourite blossoms. Music again is the subject of *Juliet Caroline Fox Pym's (Carol)* plate; but in that of her sister, *Yolande Sylvia Nina Noble Pym*, two angels are depicted reading as they walk, with the mottoes, "We bid you to hope," and "Via." A plate, used for music books only, has a lady playing the guitar on it, and belongs to *Jane Patterson*, who also possesses another ex-libris by this artist, on which Prose is represented by a girl seated at a table reading, and Poetry by another figure, winged, and with musical instruments. The kittens playing in the foreground suggest frivolity and youth. Mr. Anning Bell has also designed plates for the *Honble. Mabel de Grey*, *Cecilia*, *Lady Glamis*, and others, but as these are more or less obedient to the suggestions of the owners, they do not exhibit so fully the special features which elsewhere distinguish his work.

Mr. Alan Wright, another prolific modern designer, has done several book-plates for ladies. Like the last-named artist, he rarely introduces armorial bearings into his ex-libris, but makes frequent use of allegory. Mrs. Meade, the popular editress of the "Atalanta Magazine," has a plate on which an open book is represented, supported by a tree. The name *L. T. Meade* is written between its thick, twining roots, and on one side



BOOK-PLATE OF THE COUNTESS OF MAYO.  
By R. Anning Bell.





BOOK-PLATE OF E. LILLIAN WISE.  
By Walter J. West.





is the figure of Atalanta. An apple is seen at the bottom of the plate. Above is the motto "Toujours Prest." A double-headed eagle and the signature "A. W. MDCCXC1" are on the open leaves of the book. An engraved label, with the



BOOK-PLATE OF L. T. MEADE.

By Alan Wright.

familiar words, "Un livre est un ami qui ne trompe jamais," bears the inscription *Marion L. Leigh. A. W. '91.* The plate of *Florence Campbell* (known in the musical world as *Madame Perugini*) is described by Mr. Egerton Castle as "plainly musical and literary, besides being a pleasing and inspiriting kind of device to meet constantly in

favourite books. The lesson it aspires to teach is that, were the book closed and the inkpot dry, the span of life would be death-like. The staves, partly hidden by the Death's Head, show a few bars of a favourite air."



BOOK-PLATE OF MRS. GERARD  
LEIGH.

By Alan Wright.

pleasing pictorial plates. One showing a girl in a garden of lilies, reading a book, belongs to *E. Lilian Wise*. Only one lady's plate is known by the celebrated designer, Laurence Housman. It is a curious plate to which some deep meaning may be attached. It represents two trees entwined, and fastened together by ribbon. On either side

the sun low down on the horizon and a stream winding through a meadow is inscribed "*A. Gertrude Orchard*," and signed "*A. W. 1895.*" The ex-libris of *Ethel M. Boyce* has also the gruesome emblem of death, on which stands a figure bearing emblems of music, painting, tragedy and comedy.

Walter West, who designed the book-plate for Her Majesty's library at Windsor Castle, has also drawn some



BOOK-PLATE OF MAY MORRIS (MRS. SPARLING).  
By Walter Crane.



stand two figures, exactly alike, also fastened together. They are reflected in water, in which the name *Hannah Brace* appears. Can the heraldic definition of "braced," i.e., two figures of



BOOK-PLATE OF A. GERTRUDE ORCHARD.  
By Alan Wright.

the same form interlacing each other, have suggested this design?

The plate drawn by Mr. Walter Crane and engraved on wood by W. Hooper for *May Morris* (Mrs. Sparling), is interesting, both as a work of

art, and for its association. It was originally made and placed in the volumes of the 1830 edition of the Waverley Novels presented to Mrs. Sparling on the occasion of her marriage, by her fellow-



BOOK-PLATE OF ETHEL M. BOYCE.

By Alan Wright.

members of the Hammersmith branch of the Socialist League. It consists of a rose-branch, with the portrait of the owner in an open flower. In the corner of the plate Mr. Crane has placed three caps of liberty, and the initials are "H. S. L." with the motto "From the Branch to its Flower, June, 1890." The Socialist League" no longer



BOOK-PLATE OF HANNAH BRACE.  
From the woodcut by Laurence Housman.



1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30

31

32

33

34

35

36

37

38

39

40

41

42

43

44

45

46

47

48

49

50

51

52

53

54

55

56

57

58

59

60

61

62

63

64

65

66

67

68

69

70

71

72

73

74

75

76

77

78

79

80

81

82

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

101

102

103

104

105

106

107

108

109

110

111

112

113

114

115

116

117

118

119

120

121

122

123

124

125

126

127

128

129

130

131

132

133

134

135

136

137

138

139

140

141

142

143

144

145

146

147

148

149

150

151

152

153

154

155

156

157

158

159

160

161

162

163

164

165

166

167

168

169

170

171

172

173

174

175

176

177

178

179

180

181

182

183

184

185

186

187

188

189

190

191

192

193

194

195

196

197

198

199

200

201

202

203

204

205

206

207

208

209

210

211

212

213

214

215

216

217

218

219

220

221

222

223

224

225

226

227

228

229

230

231

232

233

234

235

236

237

238

239

240

241

242

243

244

245

246

247

248

249

250

251

252

253

254

255

256

257

258

259

260

261

262

263

264

265

266

267

268

269

270

271

272

273

274

275

276

277

278

279

280

281

282

283

284

285

286

287

288

289

290

291

292

293

294

295

296

297

298

299

300

301

302

303

304

305

306

307

308

309

310

311

312

313

314

315

316

317

318

319

320

321

322

323

324

325

326

327

328



BOOK-PLATE OF — —  
By H. Granville Fell.





## *Modern Designers.*

141

exists; when it disintegrated, the branch at Hammersmith became the "Hammersmith Socialist Society," of which Mrs. Sparling is still an active member.

A locket containing initials surmounted by a crest was designed by Mr. Harry Soane for *Margot Tennant* (Mrs. Asquith).

Mr. Margetson, a well-known exhibitor at the Royal Academy, and one of the most rising of the younger painters, has designed several ex-libris. On that for *Bessie Lyle Hatton*, a lady in Venetian robes is reading from a ponderous volume; she stands by the sea shore; passion flowers and anemones form the border at either side. A Joint-plate by this artist is noticed elsewhere. The design for a lady's book-plate by H. Granville Fell, which was exhibited in the Royal Academy, 1895, represents figures of Truth and Wisdom crowning the student, who sits surrounded by folios, ink-pot, hourglass, and skull. The thorny branches in the foreground symbolize the difficulties and hardships that beset the path of intellectual life.

The book-plate of *Lilian Moorat* by Paul Woodroffe, appears to be the only ladies' plate, so far, by this young artist, who has decorated a book of Old Nursery Rhymes, set to music of Mr. Joseph Moorat, which is a distinctly notable work. The individual style of this plate is peculiarly noticeable, as it is not inspired by the work of Walter Crane, Beardsley, or Anning Bell, nor has it any kin with the Birmingham School, but represents an adroit use of conventional line, with naturalistic grace.

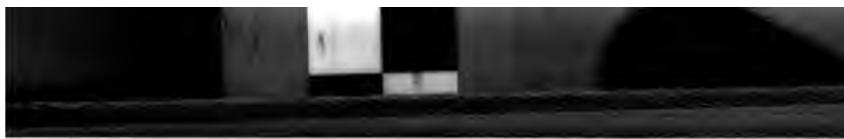


The plate for *Florence A. Roe*, by Arthur Maude, is the only example of a lady's ex-libris by a



BOOK-PLATE OF BESSIE LYLE HATTON.  
By W. H. Margetson.

clever young Leeds artist, whose work at the recent National Competition at South Kensington



BOOK-PLATE OF LILIAN MOORAT.

By Paul Woodroffe.





BOOK-PLATE FOR CICELY ROSE GLEESON WHITE.  
By Harry Napper.



A LADY'S BOOK-PLATE.  
By Harry Napper.



## *Modern Designers.*

147

included several plates for men. The two plates by Starr Wood are excellent examples of the work of a young artist who gives promise of



BOOK-PLATE OF FLORENCE A. ROE.  
By Arthur Maude.

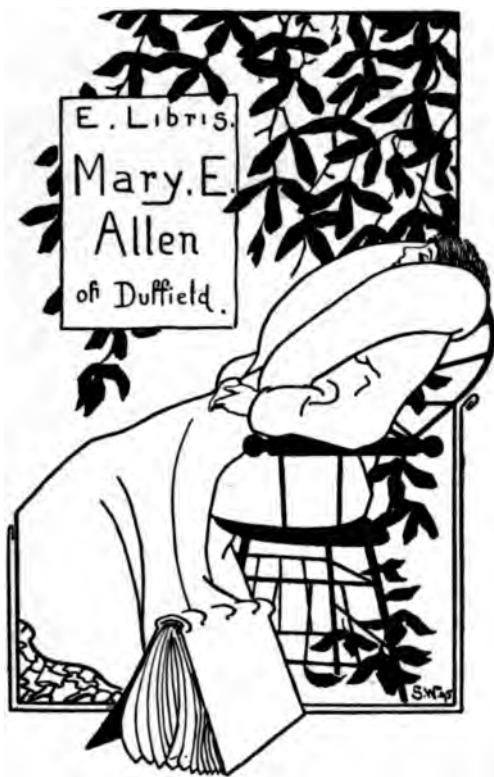
individual touch, and in fact shows a distinct sense of humour, especially in several plates for men, which it is out of our province to illustrate here. Several plates by Harry Napper deserve mention, among them are, one for *Cicely Rose*

*Gleeson White*, here illustrated, and one that bears no legend; one for *Fanny Hayward*, and another



BOOK-PLATE FOR A LADY (EDYTH).  
By Starr Wood.

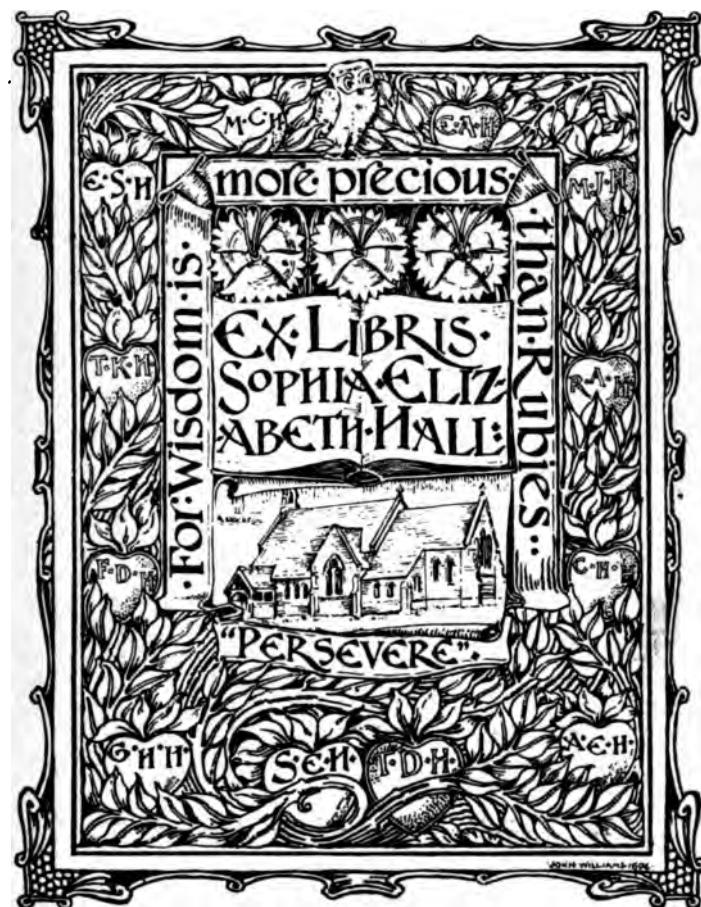
also un-named, not reproduced, with several for men, bear witness to very fluent imagination, and



BOOK-PLATE OF MARY E. ALLEN.  
By Starr Wood.



BOOK-PLATE OF LOUISA ADELAIDE WAY.  
From the lithograph by T. R. Way.



BOOK-PLATE OF SOPHIA ELIZABETH HALL.

By John Williams.





BOOK-PLATE OF GERTRUDE H. EDLMANN.  
By John Williams.



a strong sense of decoration. Mr. Napper is chiefly occupied with designs for the applied arts, hence doubtless the strength of his conventional



BOOK-PLATE OF ALICE BIRD.  
By C. H. B. Quennell.

foliage, and his sense of balance throughout. The two ex-libris, here reproduced, by John Williams are typical of his work. Always large in size and bristling with allusions, that are sometimes not quite easily interpreted by strangers,

they are capital examples of a class very popular to-day. Without straining after originality, they show a certain individuality of treatment, so that



BOOK-PLATE OF CATHERINE MOORE.  
By C. H. B. Quennell.

each new one by the author needs no glance at the signature to identify it.

The two plates by C. H. B. Quennell call for no interpretation. The one for *Catherine Moore* has honourable place in *The Studio* prize competition. Both have some personal quality that



BOOK-PLATE OF MARY L. OLDFIELD.  
By Harold Nelson.

promises well for the young artist's future. The ex-libris of May Haslam, by R. W. Jarvis, although, like most modern pictorial plates, full of symbolism, has steered clear of skulls, and



BOOK-PLATE OF MAY HASLAM.  
By R. W. Jarvis.

other too common properties of the designer. In the foliage of the tree and the whole composition one is less reminded of the work of a few leading artists than in the general run of modern plates.

The most notable designs for ex-libris by Harold Nelson of Hatcham, are undoubtedly his armorial



BOOK-PLATE OF ELLEN MAGUIRE.  
By Harold Nelson.

compositions, which are singularly good, but the two ladies' plates, although not his finest, by any means, are gracefully conceived. The strength of line that marks Mr. Nelson's best work is conspicuous in some recent heraldic plates for men.

Although American book-plates have been so fully described in Mr. Dexter Allen's work, this chapter would be incomplete without some notice of two notable transatlantic engravers and



BOOK-PLATE OF EMILY HOE LAWRENCE.  
From the engraving by E. D. French.

designers—Messrs. French and W. F. Hopson. The work of Mr. French is perhaps as well known and as much appreciated here as in the States. The plate (page 165) *Colonial Dames of America*, a beautifully engraved fan with ribbons and the motto "Colere Coloniarum gloriam," is by him, and he also designed the pictorial plate of *Alice C. Holden*, on which musical instruments and books of music are represented amid floral decoration, the name being inscribed on a flowing ribbon. The ex-libris of *Helen Elvira*



**BOOK-PLATE OF HELEN ELVIRA BRAINERD.**  
From the engraving by E. D. French.



*Brainerd* with the vignette of the house, flowers, and scroll-work, resembles the work of Mr. Sherborn. The true spirit of the student is conveyed in the motto : "Otium sine literis mors est," which adorns an engraved label with ornamental scroll-work border inscribed *Cora Artemisia Leggett.*



BOOK-PLATE OF CORA ARTEMISIA LEGGETT.  
From the engraving by E. D. French.

The plate designed for Mrs. Porter's books on costume is a good example of Mr. Hopson's work. It represents a lady in full court dress, with a peacock in its splendour at her side. The oval frame is decorated with roses among which the motto, "Praeterit enim figura hujus Mundi," appears. It is inscribed *Ex-libris Josephine E. S. Porter, W. F. Hopson, N. H. 1895.* In the ex-libris of *May Peabody*, an armorial lozenge is introduced



BOOK-PLATE OF MARY BRAINERD FRENCH.  
From the engraving by E. D. French.

at the bottom of the pictorial plate which depicts a pile of books with the owner's name, and the motto "books bring books," on the open page of a



BOOK-PLATE OF MRS. PORTER.

By W. F. Hopson.

volume. The whole is surmounted by a crest-like, winged hourglass, and encircled by a wreath of leaves and acorns; it is signed "*W. F. Hopson, N. H.*" and dated 1893.



BOOK-PLATE OF THE COLONIAL DAMES OF AMERICA.  
By E. D. French.



## CHAPTER VI.

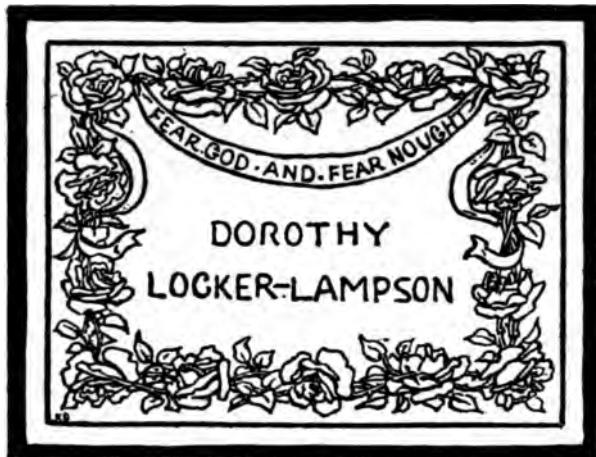
### LADY DESIGNERS.

**A**S the history of painting in the past contains few names of women who have become famous, so, among designers and engravers, women do not seem to have filled any important place till the present century. Unfortunately, we know of no ex-libris traced by the facile pencil of Angelica Kauffmann, and, on the continent, Adela Wolfsen, Netcher's celebrated pupil, is only known by a few rare and highly prized portraits. Agnes Berry's skill as a draughtswoman is exemplified in Mrs. Damer's pictorial book-plate, mentioned in a former chapter. It is to be regretted that this is the only ex-libris that can be certainly ascribed to her. M. Poulet-Malassis mentions several ladies in his list of book-plate designers and engravers of the eighteenth century. Among these, the name of Louise du Vivier is noticeable as occurring on a plate dated 1737. Madame Louise Le Daulceur, at one time the centre of a small artistic circle, engraved many plates for Bonchardon, Pierre, Gravelot, and Eisen.



Her work, as far as we know, bears no date, but is generally signed *Louise le D. Sculp.* This occurs on several ladies' plates. (See Foreign Plates.) Thérèse Brochery, Charlotte Nonot, Mdlle. Fonbonne, Madame Jourdan, and Madame Moyreau are all known to have signed ex-libris. Since the revival of the fashion for book-plates, a new field has been opened to women, and both here and in the United States, lady designers have come to the fore. It is gratifying to notice that many of the great artists of our day have turned their attention to this minor art. The possessor of a copy of the *Sykes* ex-libris by Sir John Millais, E. A. Abbey's plates for *Austin Dobson* and *Mr. Brander Matthews*—or of many others, including the *Seaman* plate which Randolph Caldecott drew for his friend, must be proud to include representatives of such distinguished artists in his collection. Miss Kate Greenaway, perhaps the most widely known of lady artists, has drawn four dainty little plates for members of the Locker-Lampson family. On *Miss Maud Locker-Lampson's* engraved label, the family motto, "Fear God and fear Nought," is encircled by a wreath of flowers. Her sister's plate is somewhat similar, only the wreath differs. Frederick Locker's plate is distinguished by two child-figures seated under an apple-tree from the boughs of which the armorial shield is suspended. In the distance, a city is seen, and an owl sits on an adjacent rail. It is signed "K. G." in the left-hand corner. The fourth plate, reproduced in Mr. Castle's book, belongs to Godfrey Locker-Lampson, and represents a stu-

dious little boy with a book under his arm ; the coat-of-arms is placed in the sinister chief, the motto, " Fear God and fear Nought," is written on a ribbon scroll. We are kindly allowed to illustrate Miss Locker-Lampson's plate and another charming design for *Sarah Nickson*. It is greatly to be



BOOK-PLATE OF MISS DOROTHY LOCKER-LAMPSON.  
By Kate Greenaway.

desired that more of this talented lady's work should be applied to the decoration of the lining of our books, and not confined to the illustration of the text.

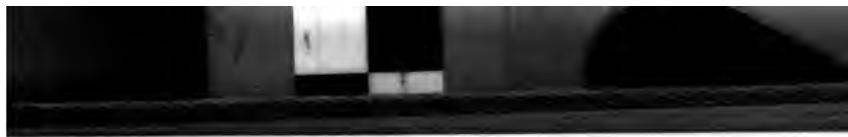
That prolific designer, Miss Edith Greene, follows the prevailing taste for pictorial ex-libris. She is the inventor of many prominent and well-known plates, representing, generally, the home,



BOOK-PLATE OF SARAH NICKSON.  
By Kate Greenaway.



A LADY'S PLATE BY MARY SARGENT FLORENCE.



tastes, or family history of the possessor. That of *Anne E. Greene* (Mrs. Walter Greene) has a view of Nether Hall, Bury St. Edmunds, the interior of the Hall is shown in *Agatha Greene's* plate. *Miss K. F. Townley Balfour* uses three ex-libris. One is a sketch of Fairy Hill, Rostrevor, the sea-side residence of the Balfours, the arms are on a lozenge in the foreground, together with the motto, "Suscipiant montes pacem." The second, also executed in 1893, shows the interior of the Townley Hall Library, Drogheda. The third is an anonymous joint plate, and represents a studio interior with a quotation from Claude Tillier, "Le temps le mieux employé est celui qu'on perd." Miss Greene has also designed several plates for the O'Brien family. One represents a library interior in the olden time. There is a blazing fire on the hearth and a little figure warms himself in the cheerful glow. Another draws a curtain on which is written, "Who draws comforting curtains knit of Fanny's yarn nightly between them and the frosty world." The whole is inclosed in a framework of bold Saxon pattern, the armorial lozenge being placed like a postage stamp in one corner. The name, *Constance O'Brien*, is inscribed below. The *ex-libris Mildred Constance O'Brien*, reproduced here by kind permission, needs no further description. A view of the rocky coast of Clare illustrates *Miss Florence O'Brien's* plate.

Mrs. Gaskin, the designer of the plate on page 173, is a worthy exponent of the Birmingham School. She has designed many ex-libris, several of which have been illustrated in various places.

Two book-plates used by Mr. Castle, the recognized specialist in the science of fighting, bear the signature "Agnes Castle 1892." One was designed specially for his collection of books on the "Art



BOOK-PLATE OF MILDRED CONSTANCE O'BRIEN.  
By Edith Greene.

Dimicatorie," and represents an interior with a figure in antique costume carrying a foil. The description is given in his own words—"It has seemed suitable to select as emblematical of the Art of Fence, an ideal view of the Inner Sanctum of that sublimely confident expositor of the 'philo-



BOOK-PLATE OF A LADY.  
By G. C. France (Mrs. Gaskin).



sophy of arms,' Master Girard Thibault of Antwerp, who flourished in the days of the 'Three Musketeers'—that dread room where, with the help of diagrams, logical, anatomical, and geometrical, the author of that astounding work, "L'Académie de l'Epée," professed to teach any number of ineluctable and infallibly mortal strokes. Thibault undoubtedly held the highest grade in the legion of theorists who during the last three centuries have 'anatomised' the art of fight, and he may therefore fitly be taken, on his own ground, in his own costume and attitude, as a sufficiently Allegorical figure. The motto inscribed on the beam overhead, 'Nostrum de Armis quærere,' is that of the *Kernoozers' Club*, a close and select little body of connoisseurs in Arms and Armour, and in antiquarian matters connected therewith; whilst the sentiment 'Qui porte Espée porte Paix,' is meant to qualify what might be held as too pugnacious and sanguinary in an excessive devotion to cold steel." The other plate delineates much that is homely and peaceful. In a comfortable library a man reclines before the fire in a wide armchair. The book he has been reading lies open at his feet, and the wall behind him is lined with well-filled shelves. The Castle coat-of-arms is introduced at the bottom of the light Chippendale frame, which incloses this graceful picture. The plate designed for *Elinor Sweetman* is worthy of some old German artist—a lady in fantastic dress holds aloft a pennant with the motto "Spera in Deo," while with the other hand she supports the shield on which are impaled armorial bearings.



**Elinor Sweetman.**

---

BOOK-PLATE OF ELINOR SWEETMAN.  
By Agnes Castle.



€ LIBRIS NELLIE HEATON

BOOK-PLATE OF MRS. HEATON.

By H. Isabel Adams.



H. Isabel Adams

LIBRIS

NELLIE HEATON

BOOK-PLATE OF MRS. HEATON.

By H. Isabel Adams.

A A



Mrs. Percy Adams (H. Isabel Baker) has drawn four book-plates, of which two are for her sister, *Mrs. Heaton*; both are reproduced in these pages. She also designed her brother's plate, and that of Mr. Alfred Armitage. *Mary Annette Hamel's* plate by Miss Lister is allegorical. The explanation given is that it symbolises Christian life surrounded by Evil. The monk, MSS., oak-chest, etc., represent the owner's studies in ecclesiastical history and archæology. Her tastes are exhibited in the other accessories. The armorial lozenge is in the dexter chief, and the motto is "Loyale, fidèle, et droit en avant." Miss C. Armytage is chiefly known for her armorial plates. A library interior, with the lozenge introduced in the glazing of the window, is inscribed *Margaret Walpole* 1894. The fine armorial plate of *Isabel Jane Harpur-Crewe* is by Mrs. Swynnerton Hughes. The ancient cross of the Harpurs is introduced on a shield in the centre of the border of the plate, the arms of the Crewes—Baron Crewe of Stene—represented by the family of Harpur-Crewe—are on the left, and the arms of Harpur, as now borne, are on the right.

The design for a plate reproduced on page 170 is by Mary Sargent Florence. Mary Byfield engraved West's design for Her Majesty's Library at Windsor. Miss Katherine M. Roberts of the London School of Art has designed a portrait-plate for the Rev. John W. Crake, of Liverpool. It was fully described in the "Ex-libris Journal" for July. Miss Celia Levetus, of the Birmingham School, has produced good work. In *Violet*

*Holden's* plate a girl is represented studying a book. The sentiment is expressed in the motto "Laborare est orare;" it is signed "C. A. L."



BOOK-PLATE OF ISABEL JANE HARPUR-CREWE.  
By Mrs. Swynnerton Hughes.

*Ex libris Jennie Cohen, Sibi et Amicis A. D. 1894*, is the inscription on a plate which depicts two girls seated at a table, one reading to the other. This is signed "C. A. L. A. D. 1891." Another for *Florence Levetus*, also reproduced here, may be



fairly considered a typical example of a very graceful class of designs. The influence of the modern decorative school is also seen in the ex-libris of *Ada Hamilton Wellesley*, by Mrs. Dearmer, who has won much praise for some striking posters. This effective plate is simple in design, strong in suggestion, and firm in execution. It represents the sun setting in the sea with birds flying past; scallop shells are in the foreground, and the motto, "Da molte stelle mi vien questa luce," is between two grasshoppers. The "Grilli" on either side of the motto are probably used as amulets to avert the evil eye and protect the book against jettatura. Another plate by the same artist, designed for Richard Le Gallienne, has a hansom cab for its subject—in allusion to his popular poem, "A Ballad of London."

The single plate designed for a lady's use by Alice B. Woodward is reproduced on page 185. Miss Woodward's clever inventions for Christmas cards, and other decorative items, have been frequently reproduced in *The Studio* and other illustrated magazines. Her style betrays peculiar force, and a certain *diablerie*, which would hardly be imagined, judged by the one example we can illustrate.

Miss Marion Reid, a clever draughtswoman, whose design, reproduced in the chapter on mottoes, gained the first prize in *The Studio* competition for ex-libris, is represented by four others. The *Beatrice Morrell* plate has since been somewhat modified, and reproduced by photogravure, for Mr. Herbert Denison of Leeds, so that it



BOOK-PLATE OF VIOLET HOLDEN.  
By Celia Levetus.



BOOK-PLATE OF JENNIE COHEN.  
By Celia Levetus.



BOOK-PLATE OF FLORENCE LEVETUS.  
By Celia Levetus.



ceases to be used in the form given on page 201. The ex-libris for *Alison Johnstone*, *Alexandra Grace White*, *Julia Cameron Reid*, and *Florence Woollan*, represent Miss Reid's work too fully for further description to be needed.

Among successful amateurs we note the name of Miss Margaret Orde. She is the designer of several appropriate and skilfully-drawn ex-libris. Her heraldic plates, chiefly for the masculine library, are bold and effective. *Maria Frances Orde's* plate represents a summer-house in a garden; the armorial lozenge is tied to a tall and, we hope, strong hollyhock, and books, a mandoline, and hunting-crop, denoting the owner's tastes, are grouped together in the foreground. The *Bowen* plate is purely decorative. The names *Alfreda Ernestina Alberta Bowen* form a square frame inclosing an orange tree, above which two amorini hold a ribbon scroll. In the delicate little plate belonging to *Betty*, two little cupids are seen in a swing suspended from a bow of ribbon, and holding a large open book before them. The whole is inclosed in a heart-shaped frame. The design for *Lady Fitzhardinge's* plate has been suggested by Jacobean art. The initials G. F. are in a cartouche guarded on either side by amorini, one holding a book, the other a palette; a third stands on the top of the frame, blindfolded, and holds the scales of Fortune in his hand. The date 1895 is introduced into the scroll-work below the initials. The ex-libris of *F. Isabel Orde, Orde House*, 1886, shows an old-fashioned gateway. The impaled coat-of-arms is placed as central ornament on the bars of the gate,



BOOK-PLATE OF A. M. GURNEY.  
By Alice B. Woodward.

which is half opened, and the initials "F. I. O." are formed by the iron-work. The late Lady Henry Grosvenor drew two little child book-plates for her daughters. On one there are some books and a mouse, with the motto, "Faithful and True." The



BOOK-PLATE OF ALISON JOHNSTONE.  
By Marion Reid.

names *Dorothy*, *Alice*, *Margaret*, *Augusta*, form the frame. The other is a decorated label belonging to *Millicent Constance Grosvenor*, and bears Kingsley's well-known words, "Be good, sweet child, and let who will be clever." Both plates are signed "D. H. G." and dated 1894. Mrs. Thomas Grosvenor's plate was designed by herself and her

sister-in-law, Mrs. Norman Grosvenor. It is descriptive of this lady's favourite occupation—book-binding. The press and tools are surmounted by an owl, and the motto on the square frame is "Of



BOOK-PLATE OF ALEXANDRA GRACE WHITE.

By Marion Reid.

making many books there is no end." It is signed "C. G. 1892" on the back of one of the books, and is engraved by Harry Soane. Lady Mayo is another distinguished amateur, but she has done more in the way of reviving and adapting old armorial

or decorative plates than in creating original designs. Her husband's book-plate is an adaptation of an old Jacobean ex-libris. Her own label has the conventional decoration of the Wreath and



BOOK-PLATE OF JULIA CAMERON REID.  
By Marion Reid.

Ribbon period executed with firmness and precision. The two plates inscribed respectively *Clare Castletown of Upper Ossory*, and *Constance Phelps. Montacute* are also pleasing renderings of the eighteenth century label. A small plate drawn



BOOK-PLATE OF FLORENCE WOOLLAN.  
By Marion Reid.

for a child depicts a little winged elf playing among ribbons and festoons.

In Germany, Fraulein Bertha Bagge has designed and etched four plates: two of these



*Maria Frances Orde*

BOOK-PLATE OF MARIA F. ORDE.  
By Margaret L. Orde.

are for ladies—one for *Miss R. Livingstone*, in Frankfort, executed in 1894, the other, a pictorial plate, belongs to the artist herself. It gives a view of the Eschenheimer Tower at Frankfort, and in the foreground are books, drawings,





2

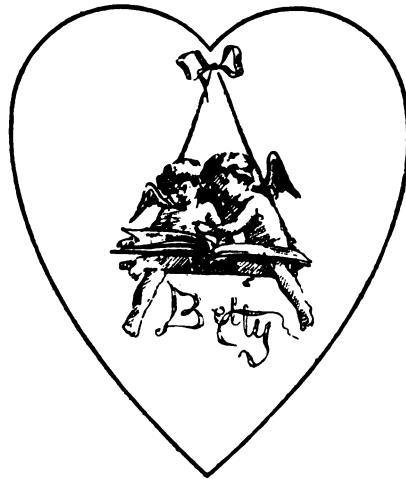
palette, and brushes. The inscription reads : *Aus der Büchersammlung von B. Bagge.* There have been many lady designers and engravers since the time of Johanna Dorothea Philippin in the last century. Among the names of living artists



BOOK-PLATE OF ERNESTINA BOWEN.  
By Margaret L. Orde.

may be mentioned : Fraulein Emma Berkham, Madame C. von Biedermann, Frau Olga Schramm (*née* O'Swald), of Hamburg, Frau Kathinka Ochs-Schlenker, of Frankfort, Fraulein Hedwig Koer-ting, Frau Engel Reimers, Fraulein Anna Kessler, Madame Th. von Pommell-Dentz, Fraulein Lina

Burger, and others. The last-named lady has recently designed a book-plate for Prince Bismarck. It is an armorial shield; the trefoil and oak decorations appear to have been suggested by the charges on the escutcheon.



BOOK-PLATE BY MARGARET L. ORDE.



## CHAPTER VII.

### MOTTOES ON LADIES' PLATES.

**L**ART Héraldique," a curious old French (seventeenth century) book on heraldry, gives the following definition of the motto, "La devise, que l'on confond quelquefois avec le cry de guerre, n'est qu'une simple sentence qui tombe, ordinairement, sur le nom de la personne ou sur ce qui est dans l'écu." This, of course, refers to the family motto, which, although occurring on many ladies' plates, some heralds aver, does not correctly form part of a lady's achievement, and, however interesting these mottoes may be to the herald and antiquarian, they do not appeal to the student of ex-libris like the pious adage or doggrel rhyme expressing some favourite maxim, so often found on book-plates of the last century. A well-chosen and appropriate motto has become almost a necessity to the modern ex-libris, but unfortunately the ladies of a bygone day do not seem to have displayed much originality or ingenuity in their selection. Perhaps it was not deemed consistent with

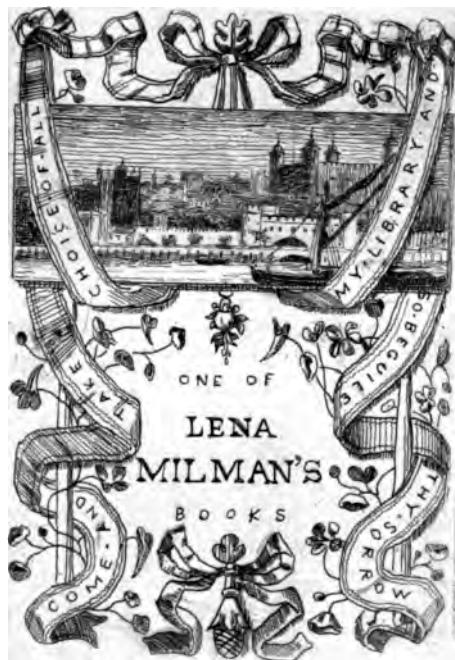
her dignity for a dame of high degree to stoop to humorous rhymes or punning couplets; a book-plate then was a serious thing. There certainly is an old-world stateliness about the simple inscriptions, "*The Arms of Her Grace, Henrietta Dutches (sic) of Gordon*," the "*Most Noble Ann, Duchess of Southampton*," or "*E. B. Cotton, Her Book*."

The borrower has always been the curse of the book-collector. "Next to an umbrella," Lord de Tabley says, "there is no item of personal property concerning the appropriation of which such lax ideas of morality are current, as a book." Mottoes directed against borrowers are common, and in the "Guide" he gives us many amusing examples.

Lady Dorothy Nevill protects her possessions with the words, "*Stolen from \_\_\_\_\_*" placed before her name. An old German plate of the last century is guarded by the same remark. A text from the Psalms, "*The ungodly borroweth and payeth not again*," is frequently seen on book-plates. Mary Schimmelpenninck, the authoress, a descendant of an old noble Dutch family, used the same words, with slight alteration, on her label. It also occurs on the pictorial plate of Emily Coldwell. "*Fidelity is the proof of Virtue*" is another friendly hint to the would-be borrower. It is found on an anonymous plate with the Colt arms on a Chippendale escutcheon. The following well-known rhymes, addressed to the book, are constantly met with on the plates of both men and women :

*"If thou art borrowed by a friend,  
Right welcome shall he be*





*To read, to study, not to lend,  
But to return to me.*

*"Not that imparted knowledge doth  
Diminish learning's store,  
But Books, I find, if often lent,  
Return to me no more."*

then follows some good advice in prose : "—*Read slowly, pause frequently, think seriously, keep cleanly and return duly with the corners of the leaves not turned down.*" This appears on the plates of Ann Duggan, Harriet Farrance, also on the old American plate of Elizabeth Unsworth, and others. "*Pray return this book to Ellen Devis*" is the mild request of another book-owner.

The inscription, "*Sibi et Amicis*," is frequently seen both on book-plates and on bindings, but the *per se* of Lady Gregory's old Italian initial letter shows a spirit of egotism that few plates exhibit. It is rare to find such a generous invitation as that conveyed by "one of Lena Milman's books"— "*Come and take choice of all my library, and so beguile thy sorrow.*" This is written on a ribbon scroll which surrounds a view of the Tower of London, Miss Milman's home.

"*Ex Bibliothecae Elisae Annae Mackworth*" is the ambitious inscription on an armorial plate. This way of identification is rare in England; it is generally *ex-libris*, or *One of — books*, or *Rachel Smith's book*. *Catherine Ralston Home of that Ilk*, adorns another armorial plate.

Some of the early labels bear pious texts and

platitudes which have little reference to the book or the owner. "*God's providence is mine Inheritance*" occurs on a label belonging to Elizabeth Pindar, dated 1608. Jane Brand aspires to verse :

*"Pleasures unmixed your happy hours beguile,  
And love and friendship ever on you smile."*

This poetic effusion, worthy of the Christmas cracker, is printed on a label, dated 1754. Elizabeth Pierson adds to the text, "*God is love*," her own comment, "*That's a mercy*." Two verses of a hymn distinguish the books of Elizabeth Bissurer :

*"Thou art my ocean, Thou my God;  
In Thee the Passions of my Mind,  
With Joys and Freedoms unconfin'd  
Exult and spread their Powers abroad.*

*"My Soul aspires to see Thy Face,  
Tho' Life shou'd for the Vision pay:  
So Rivers run to meet the Sea,  
And lose their Nature in th' Embrace."*

Books are constantly compared to friends. On Marion L. Leigh's (Mrs. Gerard Leigh) engraved label, the motto is, "*Un livre est un ami qui ne trompe jamais*." Rhoda Broughton expresses the same sentiment in English, "*My never-failing friends*." Minnie Vosburgh also testifies to the true friendship she found in books : "*He that*



BOOK-PLATE OF AGNES J. RUDD.  
By Warrington Hogg.

*loveth a good book will never want a faithful friend, a wholesome counsellor, a cheerful companion, an effectual comforter.*" This is on an American armorial plate. A quotation from Wordsworth, "*The ever-welcome company of books*" adorns a pictorial plate, designed by Warrington Hogg for Agnes J. Rudd; it is an effective design. The initials are on a palette, above which is seen a flight of birds. The artist's paraphernalia is completed by the paint-box and brushes in the foreground. This, and a joint plate (illustrated elsewhere), are by a talented young artist who died a few years ago.

"*A book for a thought a book for a rest*" is Mysie Robinson's motto. Her plate represents a lady sitting on a window seat with a mandolin, etc. On Mrs. Hoskyns' handsome engraved plate we read "*Book openeth Book*." A line that may well have been penned by Geoffrey Chaucer, "*On bookes for to rede I me delyte*," accompanies the books, china jar, etc., engraved by Sherborn for Mrs. Gerard Leigh.

In the ex-libris of Ethel Selina Clulow, the lamp of learning illuminates a table spread with books, pens, and ink-pot; the fruit of knowledge fills the upper part of the plate, and the initials "E. S. C." are formed by the fantastic curls of the scroll, on the end of which is written the short and concise motto—"My Books, My World."

"*With the heart as well as the head, books worth reading must be read*," is written on the sail of a ship steered by Cupid. On Adela H. Codrington's plate a quotation from Byron is inclosed in a





Chippendale frame, with books and amorini in the foreground : "Remnants of things that have passed away, fragments of stone raised by children of clay." This plate is signed "K. M. Skeaping, 94." A graceful girl-figure, surrounded by a whirl of



BOOK-PLATE OF ADELA H. CODRINGTON.  
By Kenneth M. Skeaping.

pansies, illustrates the motto "*A thought is a thought be it expressed in marble or in words.*" In the foreground are books, a diminutive black knight resting his arm on his shield, and palette and brushes.

We will conclude with a few specimens of verse found on ladies' ex-libris. The following lines are familiar to many :

*"O for a booke and a shadie nooke,  
Eyther in a-doore or out :  
With the grene leaves whisp'ring overhede,  
Or the Streete Cryes all about,  
Where I maie Reade all at my ease,  
Both of the Newe and Olde,  
For a jollie goode Booke whereon to loke  
Is better to me than Golde."*

This is taken from Dorothy Furman's plate, consisting of the name written on a garter.

The next example is recommended to the attention of all aspirants to the Laureateship. It is written on the open leaves of a book and belonged to M. Oppenheim. The meaning is somewhat obscure, but careful reading does much to lessen this.

*"Or soon or late decays, alas !  
Or canvas, stone, or scroll.  
From all material, forms must pass  
To forms afresh, the Soul.*

*"'Tis but in that which doth create,  
Deviation can be sought ;  
A worm can waste the paper ; Fate  
Ne'er swept from Time a Thought."*



BOOK-PLATE OF BEATRICE MORRELL.  
By Marion Reid (see page 180).

It is a relief to turn to the fanciful French stanzas, printed on a German plate belonging to Marie Joseph Weigel, in which the book addresses the mistress—

*“De plaisir à ma chère Maîtresse  
Pour moi est un sort bien charmant ;  
Et plus fidèle qu'un amant,  
J'ai plus de droit à sa tendresse.*

*“Lu de ma maîtresse avec zèle  
J'aime mon être tel qu'il est ;  
Si jamais elle me perdait,  
Je perdrais encore plus qu'elle.*

*“Perdu, si vous me retrouviez,  
Menez moi vers celle que j'aime,  
Si l'on m'avait donné des pieds  
J'y retournerais de moi-même.*

*“Voudrois-je être à d'autres ? O, non !  
De peur d'un nouvel esclavage  
Je veux que toujours son Nom  
Brille sur ma première page.”*

“*Truth is the hiest thing that man may kepe*” is the apt motto on *Edith Goodman's* plate, designed by Violet M. Holden, an artist of the Birmingham School. And on another ex-libris,



BOOK-PLATE OF NELLY H. TAYLOR.  
By Celia Levetus.

by a member of the same school, Miss C. Levetus (whose work is represented in the previous chapter), we find the motto "*Without knowledge love is vain, without love knowledge is vain.*" This plate belongs to the daughter of Mr. Edward Taylor, the head master of the Birmingham School.



BOOK-PLATE OF EDITH GOODMAN.  
By Violet M. Holden.



## CHAPTER VIII.

### FOREIGN LADIES' BOOK-PLATES.

**B**OOK-PLATES for ladies, from one cause or another, never seem to have been quite so popular on the Continent as at home. The earliest plates appear in Germany. The rare and interesting coat-of-arms known as the *Eggenberger* Plate is perhaps the first with which a lady's name is connected. It consists of a shield with four quarterings; the armorial charges are typically German; first, or, a man's bust gules, for Gossenbrott, second and third, argent, three eagles sable, crowned or, supporting a crown of the same, for Eggenberger; fourth, azure, a T or Tau argent, probably the arms of some family unknown, connected with that of Gossenbrott. The arms, as was usual in the fifteenth century, are printed in black, and then coloured by hand. The inscription is in mediæval Latin, with many abbreviations: *Liber Cartusiensium in Buckshaim prope Meiningen continens libros proverbiorum Solomonis conscriptos cum Postilla Domini Hugonis Cardinalis, donatus a*

*Nobili Domina Radigunda Eggenbergeren, de Fressen relicta Domicelli Gossenbrott de Hohenfriberg. Oretur pro ea et pro quibus desideravit.*

Thus it will be seen that Radigunde Eggenberger von Fressen, the widow of the Junker Gossenbrott von Hohenfriberg presented certain volumes to a Carthusian monastery at Buckshaim, near Meiningen. The absence of crest and helmet makes it a very possible woman's plate, although it may have been used first by her husband, and have come into her possession only at his death. It dates probably from the end of the fifteenth or beginning of the sixteenth century.

Dated plates are extremely rare out of England, but there is a German ex-libris belonging to *Christiana Aschenbrenner née Musculus*, 1588. Beyond the fact that the plate exists, little is known about it. Some nine years later (1597) we have record of the books of *Anna vander Aa*. Her book-plate is a label with a woodcut border of Renaissance design with wyverns, bears, fruit, and flowers among heavy scroll work. The name is printed in moveable type, and the date is in old Roman figures, 97 being expressed as 100 – 3. The Vander Aas are an old Dutch family, known in Delft in the fourteenth century, whither they came from Antwerp. Another branch of the family settled in Leijden and followed the trades of printing and engraving for over two centuries. It is not an uncommon thing to find the name of Vander Aa on the title-page of a seventeenth-century book. Anna was probably the wife or daughter of one of these wealthy burghers, and the book-

1  
Liber Cantuariensis in Pfeuerthauen zpe anemungy  
gines libras paph fol' opfertsum popilla Sion  
hugonis Cardinalis/Donatus ex Nobili domina  
Radigunda Eggenbergering defaffen Relata  
Domirelli Soppeibrott de hochen Silenq Inv.  
pe et pnumq deppravit/

COPY OF THE MS. INSCRIPTION ON THE EGGENBERGER PLATE.

plate may have been made from the block for a title-page, to celebrate some special occasion. Ex-libris never came into general use in the Netherlands. It seems odd that in a country where trade cards, title-pages, printers' marks, and every kind of ornamented record abounded, that the ownership label should scarcely have existed.

The seventeenth century, as far as is yet known, only provides one dated ladies' plate—an old Swedish label belonging to *Anna Gustasz Dotter*, in 1688, of which Mr. Hamilton gives an illustration in his "Dated Plates." In an old Dutch mathematical book of the period, which also gives a description of the making of telescopes, there is a label with the name *Piaternella Winninx*. It is printed in large plain type, and appears to be of the same age as the work which was printed in 1659.

*Margareta von Dassel*, 24 Dec. 1769, is the inscription in odd indistinct letters on a fine armorial plate consisting of shield, helmet, mantling, and crest, inclosed in an oval conventional wreath. An anonymous German plate used by the *Gräfin von Wartensleben* is dated 1784.

The interesting old Jacobean label here reproduced is the silent witness to a romance more than a century and a half ago. It was the property of *Luise Dorothea, Herzogin von Sachsen-Gotha*. She was the daughter of Ernst Ludwig, Herzog von Sachsen-Meiningen, and was born in 1710. At the age of nineteen she married Friedrich, third Duke of Sachs-Gotha, but all her life she showed the greatest admiration for the king, Frederick the Great. Among his correspondence are several

letters addressed to her. Her devotion to his majesty went so far that she even labelled her books *F. R. (Fredericus Rex) Vivat*.

Octave Uzanne has said somewhere, that he believes there is no profound sympathy between a woman and a book, but this opinion will scarcely hold good against the evidence in book-plates which can be brought forward. In modern times



BOOK-PLATE OF LUISE DOROTHEA, HERZOGIN VON SACHSEN-GOTHA.

Frenchwomen have not been so quick in adopting the fashion in ex-libris, but we have numerous examples of those of the last century. *Marguerite Genevieve de Labriffe, Comtesse de Choiseul*, possessed a fine armorial plate. Although the different styles are not so easily defined in France, this plate is a fair example of Continental Jacobean. The name is inscribed on a substantial bracket, on which the whole achievement rests. The two

shields accolé, it will be noticed, are surrounded by the lac d'amour, which comes from behind the coronet. This is the plate of a married woman, while her husband is still living.



BOOK-PLATE OF THE COMTESSE DE CHOISEUL.

Another handsome armorial plate is that of the *Comtesse Chastel de la Howardries*. It consists of two shields accolé, coronet, and crest, with the family motto, "Porte en soi Honneur et Foi;" and is known in two varieties. The second has no inscription, and the arms are placed on a mantle.

*Ex libris a Mad'. de Beaumanoir* is again a typical French plate. Here the shields are inclosed in an urn-shaped frame, and the cord in its conventional loops and knots is arranged as a decoration.

The plate of *La Baronne Lerchenfeld Siesbach*



BOOK-PLATE OF MADAME DE BEAUMANOIR.

is given to illustrate the heavy monumental style which was modish in France in the reign of Louis XIV. In the next plate the decoration is lighter and more delicate, and belongs to the time of Louis XV. The name *L. E. Guenet Delouye* is inscribed on an ornamental foliated bracket. The cordelière encircles the lozenge, the motto, "Justitia

"et pax osculata sunt," is written above on a ribbon, in the centre of which is an ornament that at first sight might be taken for a crest, but which is the head of an arrow-like shaft or sceptre, which pro-



BOOK-PLATE OF LA BARONNE DE L'ERCHENFELD  
SIESBACH.

trudes again below the lozenge. With regard to the somewhat unusual marshalling of the arms on this plate, Mr. Ellis gives it as his opinion that the lady was married twice, and that the larger shield is that of her second husband, M. Guenet,

her arms being impaled with those of her first husband on the escutcheon of pretence, because she inherited his fortune. The anonymous plate of the *Duchesse de Berry* has the shields framed



BOOK-PLATE OF MADAME GUENET DELOUVE.

in with branches of conventional lilies twined and tied with the lac d'amour. The plate from which the illustration is taken has *Bibliothèque de Resney* inscribed below the arms, but it is also known without these words.

It seems necessary here to mention three plates

which owe their origin to the career of one of the most remarkable women that have lived. Though the French heroine of battles cannot claim, in any way, a place beside her learned sisters, yet it is interesting to find three book-plates extant bearing her arms. The special device borne by the Maid was a hand holding a sword, and her motto was "Consilio firmata Dei" ("Strengthened by consent of God"). Her arms, said to have been composed by Charles VII. himself, were: azure, a sword paleways, point in chief argent, hilt or, crowned with a coronet of the same between two fleurs-de-lys in fess. The three ex-libris that remain to us belonged to descendants of her third brother, Pierre, who was made Chevalier du Lys, Seigneur de l'Ille-aux-Boeuf, etc. They are fully described in a little pamphlet, entitled "Les Ex-libris Anciens aux Armes de Jeanne d'Arc," by Mons. A. Benoit. The first is an anonymous plate, consisting of two shields accolé, bearing the arms of Gauthier and Hordal du Lys, surmounted by helmet, crest, and mantling. It is in the German style. The second, that of Claud François Pagel de Vautoux, dates from the time of Louis XVI., and is a rare plate. This family was connected by marriage with that of the Maid. The arms of the two families are quartered on a rococo shield, supported on the dexter side, so M. Benoit tells us, by the king, Charles VII., and on the sinister by Jeanne d'Arc herself, holding a banner-roll, but as the figures are almost replicas of one another, it is difficult to imagine that one is meant to represent a damsel and the

*Huguenot Ladies' Book-plates.* 215

other a monarch, as there is nothing to distinguish them. The arms are ensigned by the coronet of a marquis and the crest. The family motto, "Consilio Firmata Dei," is on a scroll above. At the base is a landscape, with a castle and trees in the distance. The third plate is that of Nicolas,



*Bibliothèque  
de Remy.*

BOOK-PLATE OF THE DUCHESSE DE BERRY.

François, Alexandre de Haldat du Lys, and is simply the Du Lys arms surmounted by a coronet.

The end of the eighteenth century also provides many interesting plates in France. Among Mr. Carson's special collection of Huguenot plates is that of *Madame Roland*, of the noble Huguenot family of *Roland de Challerange*. The arms are on

two shields accolé, surmounted by a coronet, and leaning against a pyramid surrounded by cupids. On the right is a figure of Justice with the scales, and on the left, Religion with a cross. Above the pyramid are two hearts and a celestial crown. To those interested in the French refugee families Huguenot plates are a great attraction. The bearing of a hand as a charge points to a family coming from the south of France. The oak tree, or branch, is often seen on arms granted to families who had settled in England, and whose own armorial bearings could not be registered in this country, being perhaps already borne by some English family. The ex-libris of *Miss Roullieu* may have belonged to some refugee lady, but it is impossible to say for certain. The name occurs among the registers of the parish of St. Giles-in-the-Fields for the year 1717, but the plate, from its style, is of much later date. The letter R is on an oval shield or locket, surrounded by hearts and torches chained together, and upheld by two little birds. Another refugee plate, but of a different kind, may also be mentioned here. It was etched by the Comte de Bizemont Prunelé for his wife, *Marie Catherine d'Halot*, in the year 1781, and represents the husband standing amid ruins, and carving their arms on a broken column. The Revolution sent this noble family into exile not many years after, and the count earned his living in London as a drawing-master.

One of the best-known names connected with French ladies' ex-libris is that of Madame Le Daulceur, celebrated both for her designs and for

her engraving. Her signature lends distinction to many plates. The ex-libris of *Madame d'Arconville* is given as a specimen of her work. It is typical of the extreme classical, allegorical fashion that pervades the decoration of her time. Minerva



BOOK-PLATE OF MISS ROULLIEU.

is represented floating upon clouds, and bringing some of *Madame d'Arconville*'s favourite volumes with her. It is signed *Louise Le Daulceur, Sculp. et inv. C. Eison Del.* *Madame Le Daulceur* was herself the possessor of two plates, one drawn by *Bouchardon*, the other, possibly her own work.

She also engraved plates for the *Comtesse de Mellet* (2), *Madame du Tailly*, *Madame d'Alleray*, and others. The delicate little pictorial plate belonging to *Mademoiselle d'Alleray* may also be her work, but it is not signed. The arms are on



BOOK-PLATE OF MADAME D'ARCONVILLE.  
By Louise Le Daulceur.

a lozenge, supported by a wild rose-bush, with the motto, "Piccola si ma Studiosa," on a ribbon. The *ex-libris de Marie Georgel* illustrates a modern literary group. The floral initials M. G. are seen in the middle of a heap of books and artistic parapher-

nalia. *Marie Costa de Beauregard* shows a severe simplicity of taste in her tiny plate.

As Cardinal Wolsey's unengraved book-plate is generally alluded to as the first English ex-libris, so we may draw attention to Charlotte Corday's MS. plate. The inscription, *C. Corday d'Armont, Sainte Trinité de Caen 20. Décembre*



BOOK-PLATE OF MARIE GEORGEL.

1790, together with the name "Charlotte" in monogram, is written in one of the few books belonging to her that is still preserved. The book was probably acquired soon after she had taken up her residence with old Madame de Bretteville, from whose house she set out to do her terrible work. It was in the autumn of the year 1790 that she came to the Grand Manoir.

During the three years of her quiet life in Caen she had plenty of leisure for meditation and study. She possessed many books at that time, though she distributed them all among her friends before her departure for Paris, except one odd volume of her favourite Plutarch. In her own circle she was always known as Marie (Marie Anne Charlotte), and in the few letters of hers that are known, she signs herself Marie de Corday. It is not quite clear why her name has been handed down to history as Charlotte, nor why her books should have been thus inscribed. She was a granddaughter of the great Corneille, and, as a child, was taught to read from an old copy of his works.



BOOK-PLATE OF  
Mlle. COSTA DE  
BEAUREGARD.

A crest is rarely seen on French armorial plates, either of men or women (that of *Madame du Barry* being an exception); but in German blazonry, it is usual to bear as many crests as there are different quarterings, the charge and the crest being often the same. Great importance is attached to it, and it is often larger and more prominent than the shield itself. The accompanying modern plate of *Elise Freiin Koenig* is selected to exhibit this peculiarity. In the *Gräfin von Mirbach*'s plate cupids seem to be flying away with helmet and antlers, also possibly heraldic. In a Swedish plate belonging to *Wilhelmina Stael von Holstein*, we have another heraldic curiosity. The escutcheon is surrounded by clouds, and upheld on one side



BOOK-PLATE OF ELISE FREIIN KOENIG.

by a parasol—a truly feminine supporter. The arms of the *Baroness George de Reuter* are effective “armes parlantes”—azure, the globe, lightning flashes in saltire. The *Comtesse de Noé*'s plate exhibits a Noah's Ark floating on a waste



BOOK-PLATE OF CATERINA DOLFINO.

of waters, and the dove flying in the distance—a pleasant conceit invented and drawn by Bouvenne. The arms of *Caterina Dolfino* are azure, three dolphins proper. The coronet as in many foreign plates, is drawn so as to show the complete circle. This fine bold specimen of Italian work is a con-

trast to the poor little label used as a gift plate by *Pauline Burghese*, Napoleon's sister, as she proudly states on her plate in the year 1825.

An old printed label, that was used more than a hundred years ago to advertise *Madame Bollen's* circulating library at Spa, is chiefly distinguished for its lengthy inscription. The public is informed twice, once in French and once in English, where the best sealing-wax, writing paper, etc., is to be

**EX LEGATO**

**SORORIS NAPOLEONIS**

**PAULLINAE BURGHESIAE**

**A.D. MDCCCXXV.**

BOOK-PLATE OF PAULINE BURGHESE.

had. The good lady was quite up to date, she had a complete assortment of French and English books, and received foreign newspapers twice a week, which were lent out to subscribers. This label bears the date in MS., 1770, and is adorned with a simple woodcut border. (For full inscription see *Bollen* in the list of foreign plates.) The school-prize plate is another form of label often met with in France. The inscription is generally in the pompous, formal language adopted by the French Lycées and in Pensionnats for young ladies. Here is an example: "Ce livre a été mérité par M<sup>me</sup> A. qui a été donné dans la 3<sup>me</sup> Division, pour

*3<sup>ième</sup> Prix d'Ecriture dans la Distribution solennelle, qui a eu lieu dans une des Salles du Pensionnat des demoiselles Podevin, le 10 Septembre 1823. L'Abbé Podevin et Soeurs.* This brings vividly to mind scenes described in "Villette."

Two ladies of the Russian imperial family used a crowned cypher amid clouds and rays—*Alexandra Nicolaievna*, eldest daughter of the Czar



BOOK-PLATE OF OLGA, QUEEN OF WÜRTTEMBERG.

Nicolas, and *Olga Nicolaievna*, her sister, who married Charles I., King of Württemberg, in 1846. The middle letter of the cypher in the plate here reproduced is the Russian equivalent for the ordinary European N. There is a fine plate belonging to a countess of the old Hungarian princely house of *Esterhazy*, and another belonging to the *Gräfin Prezhorsowsky* (*née* Palfy). This is a striking Jacobean achievement. The arms of the two families are on shields, in separate

frames, tied together by a ribbon attached to the drapery, on which is the inscription. *Dorothea, Duchesse de Courlande* (*née* Comtesse Medem), used a simple armorial plate. The *Princess Tatiana*



BOOK-PLATE OF THE GRÄFIN PREZEHORSWSKY.

*Gagarina*, maid-of-honour to the Czarina, has an anonymous plate, with the initials T. G. in monogram. The end of the letter G bears an armorial charge.

G G

Book-plates are much used in Germany at the present day, from royalty down to the child in her nursery. The ex-libris of *H.I.M. the Empress of Germany* represents an angel bearing two shields; the dexter side is occupied by the arms of the Fatherland, the sinister has England in the first and third quarters. The armorial plate belonging to *H.M. the Grand Duchess of Sachs-Weimar* is an interesting souvenir of the golden wedding



*Bibliothèque de S.A.R.  
Madame la Duchesse  
de Courlande.*

BOOK-PLATE OF THE DUCHESSE DE COURLANDE.

celebrated on October 8, 1892. It is printed in black and gold, and adorned with portraits of Goethe and Schiller. *Gräfin von Leiningen-Westenburg* has kindly lent her copper for the reproduction of her fine plate. The circular plate of the *Comtesse Seinsheim* depicts a female figure holding a wreathed locket on which the name is inscribed. An elaborately decorated plate bears the cypher *L. M. S.* (L. M. de Stolberg, Comtesse d'Albany) on a lozenge surrounded by rose

*German Ladies' Book-plates.* 227

wreaths, ribbons, and doves, and supported by a cupid kneeling upon clouds. A medley of books, arrows, globe and lighted torch (in dangerous proximity to the oval, on which the lozenge is placed), completes the group.



BOOK-PLATE OF H.I.M. EMPRESS OF GERMANY.

Joseph Sattler, the artist, holds such an unique place among book-plate designers, that his remarkable work has become world-known. His style reminds us of the best mediæval productions, but executed in an entirely original manner. His designs are printed in subdued tones, with here

and there an effective touch of a brighter colour. Several of his ex-libris are for ladies. One, whereon children are represented with books, as at school, is inscribed *Mathilde Abel*. That of *Rosa Sattler* depicts a winged child reading, and that of *Hedwig Warnecke* a man reading in the



BOOK-PLATE OF THE COMTESSE SEINSHEIM.

open air. We are fortunate enough to be able to reproduce the library interior drawn for *Ilse Warnecke*. The plate is signed with a capital S in the right-hand corner. This lady also uses an armorial plate with a decorated frame and a view of a castle in the distance, by Otto Hupp, likewise printed in colours.

Professor E. Döpler is another German designer





*German Ladies' Book-plates.* 229

of celebrity. He has drawn several plates for ladies of the Bachofen family. (Mrs.) *Albertine Bachofen von Echt*'s plate represents a lady in the costume of the time of the Emperor Maximilian standing



BOOK-PLATE OF WALTRUD SCHULTE VON BRÜHL.

between two shields, which rest on books ; the plate was designed in 1893. *Fraülein Bachofen von Echt* is the owner of an elaborate armorial plate with a mediæval lady holding the lozenge-shaped shield ; it is signed and dated 1891. In the first

number of the "Ex-libris Zeitschrift" there is an error noticed in the inscription on this plate, the



BOOK-PLATE OF THE CONVENT OF NOTRE  
DAME IN OFFENBURG.

name "Albertine" having been accidentally changed to "Adolphine;" in all subsequent copies the mistake has been rectified.

*German Ladies' Book-plates.* 231

*Aus Waltrud Schulte's Jugend-Bibliothek* is inscribed on a plate signed "Sez von Papa." It was drawn by a gentleman in Wiesbaden for his little girl, aged twelve, and vividly denotes a child's library. With the youthful owner's permission we reproduce it from the original block. The convent of *Notre Dame in Offenburg* has just acquired a



BOOK-PLATE OF GUSTAFVA MAGDALENE ARNELL.

new plate, also by Herr Schulte v. Brühl. It is appropriate, and drawn with feeling. The figure of the Virgin is well posed, and full of grace.

We are indebted to Sweden for several pictorial plates. The anonymous ex-libris of *Gustafva Magdalene Arnell* is a good example; it is signed *C. R. Wrangel pin. M. Heland fec.*; the initials *G. M. A.* are distinguishable on the shield above

the doorway. As a specimen of modern Dutch art, the plate inscribed *Ex-libris W. M.* is given. This is of double interest. It was designed by Mrs. Darkinderen, the wife of an eminent artist



BOOK-PLATE OF WALLY MOES.

famous for his decorations in churches, town-halls, etc., for *Miss Wally Moes*, another lady artist who lives and paints in Laren, where a small *coterie* of artists form the Dutch Barbizon. The plate repre-

sents a hart drinking from a stream with the sun in his glory behind. *Ex libris V\*\*\*\*. de Bonnemains* is a good example of a modern French armorial plate. The shields accolé, supported by crowned lions, stand on a bracket, with a coronet above. The whole is inclosed in a circle, the dark back-



BOOK-PLATE OF THE GRÄFIN VON MIRBACH.

ground of which is sprinkled with the devices of Diane de Poitiers, so well known on her book-bindings. It is said that had it not been for the Vicomtesse's influence on the life of General Boulanger, that the Comte de Paris might have reigned in France. The book-plate of the Chevalier d'Eon may perhaps be mentioned, as this

extraordinary man assumed, for so many years, to be a woman. The arms are on an oval, and are borne quarterly. A decoration (the cross of some order) hangs from the shield, which is supported by two human figures dressed in skins, one with spear and cutlass, the other with bow and quiver. The shield is surmounted by a helmet, and above is the motto, "Vincit Amor Patriæ."

The little plate below belongs to a Brazilian lady. It is one of the few ladies' portrait plates that are known.



Ex-LIBRIS  
A. DE CAVALCANTI

BOOK-PLATE OF A. DE CAVALCANTI.



## CHAPTER IX.

### JOINT BOOK-PLATES.

**P**LATES on which the names of husband and wife are both mentioned are known by various names, all equally unsatisfactory. The Connubial, Matrimonial, Family, Collective, and Double plate have each been tried in turn, but after all, the unpretentious name of Joint plate, although leaving much to be desired, seems to be most generally adopted. These ex-libris are placed by some collectors with men's plates and by others with those of women; it is perhaps better to consider them in a class apart, although it will form a very small one. To hold these plates as entirely the man's property would scarcely be keeping abreast with the present wave of public and legal opinion, and would be a relic of the past. Their value would be only as carrying the courteous flavour of the Church of England marriage service, where the wife is endowed, in a perfunctory manner, with all the husband's worldly goods, while at the same time, it gave him, in former days, a legal claim to

the whole of her belongings, without the grace to acknowledge that little fact. Judging from this precedent, it seems probable that the library was principally the previous property of the woman, and the joint plate of ownership thus made a record of the fact, and gave a courtesy title to the property.

But it is more to the present purpose to notice the style of book-plates which was adopted by these joint proprietors. The result is seldom good ; there is a want of individuality about them, and the double proprietorship has obliterated distinctness of style, instead of increasing any exhibition of talent or invention. The larger portion of them merely consist of a plain shield impaling the coat-armour of the two families. In some cases the arms are placed in oval shields side by side or accolé. This is necessitated when the husband is the bearer of the collar or badges of any dignity which cannot, of course, be shared by the wife or *vice versa*, in the case of dignities that cannot be imparted to the husband. On a modern plate by Thomas Moring, inscribed, *Herbertus Robertson et Helena ux: et Alex fil: nat: max:* the record of ownership has been extended to the eldest son. This treble partnership has involved the armorial bearings in a difficulty, which would have been troublesome of solution ; therefore, it has been ignored, and the shield in no way adapted to the heraldic use of the son. Books, although often labelled "sibi et amicis," are essentially personal property and ought not to be regarded as family chattels. No real book-lover, however unselfish,

likes to share the ownership of precious volumes with another, even when that other is a beloved and esteemed companion.

Although most of our examples are taken from the present century, Lord de Tabley makes mention of several old dated joint plates. That of *Zacharias Geizkofler* and his wife *Maria* is dated 1605 and signed either S. C. or C. S. Z. Geizkofler von Gailenbach was Grand Treasurer of the Holy Roman Empire in the reign of the Emperor Rudolf II. "There is a notable genealogical ex-libris," he continues, "of *Wilhelm Kress*, son of *Johann Wilhelm Kress* and his wife *Clara Geborne Viatissen*, dated in 1645. This is interesting as giving, among other escutcheons in the pedigree, one labelled *Margretha Rieterin*, with the charge of the crowned double-tailed mermaid, as on the Pirckheimer sinister shield. This lady appears as the second wife of one Peter Haller, whose first marriage is dated in 1387. She was, doubtless, sister to the grandfather or great-grandfather of Pirckheimer's wife."

But there is a still earlier plate given by Mr. Hamilton, on which the books of *Johannes Heller* and *Anna Gnoellinger* are recorded in 1593. One of the Dukes of Bavaria, living in the seventeenth century, used a plate inscribed with the initials *M. Ph. D. B.* repeated twice. This stands for *Max. Phil. Dux Bavariae*, and his wife, *Mauritia Phebronia Ducissa Bavariae*. Another early plate belonged to *Hans Rudolf von Erlach and his wife Edith* (circa 1650). It is a fine anonymous armorial ex-libris, signed *H. W. f.*, and consists of two

shields accolé, with crests, in a frame decorated with masks and cherubim. The initials HRVE and EVE occur on it. A Swiss plate, consisting of two armorial shields with supporters, is dated 1715, and inscribed *Ursus Josephus Valier de Vendelstorf, etc., Maria Johanna Zurmattin sein Ehegemahlin.* The earliest (yet known) dated record of double ownership in England is a printed label belonging to *Mr. Thos. & Mrs. Anne Paine*, 1737. Among the numerous plates of the *Cullum* family, there is one of *Sir John and his wife Dame Susanna*, dated 1760. This is also a printed label, with a border of ornamental type. *The Revd. John Caulfield, D.D., & Euphemia Gordon of Kenmure*, is the inscription on an armorial plate with shield, crest, motto, and conventional wreath decoration; below the escutcheon is written *Archdeacon of Kilmore, 1776.*

A Chippendale plate bears the impaled arms of *H. & M. Berens*, the crest, a bear couped, surmounts the shield. The plate of *Willm. & Mary Hopkins* is a fair example of the pictorial combined with the armorial style of the end of the last century. The shield whereon the arms are impaled is propped up on one side by a cupid, the background is formed of bushes and flowers.

The inscriptions on the armorial plates of the early part of this century were often in the set Latin phrase, (*Arma Edwardi Patten Jackson et Margaretae Annae Uxorius Ejus*) which was a witness of the owner's education and accomplishment as a gentleman, or else the ownership was proclaimed with all the bareness and coldness

of a visiting card—*Sir Charles & Lady Fox*. Among the more interesting plates of recent years, attention is directed to four joint-plates designed and engraved by Mr. Sherborn. That designed for *Mr. & Mrs. Humphrey Ward* (the authoress)



BOOK-PLATE OF HS AND MM BERENS.

represents books and an hour-glass with foliated decoration, and the Chaucerian motto, "On booke for to rede I me delyte." *Alfred & Alice Gilbert* is the inscription on the pictorial plate used by Mr. Gilbert, R.A., and his wife. It is in the great engraver's characteristic style. The third plate, for *Benjamin & Amy Elkin*, is dated 1892, and

depicts flowers and books, with the motto, "O mes livres *cheris*." *Curt & Lilli Sobernheim 1894* and *Bücher Vereinigen Gedanken* is inscribed on the last plate. It consists of the figure of a boy seated among books, with the lamp of knowledge,



BOOK-PLATE OF WILLIAM AND MARY HOPKINS.

flowers, and a bust of Hermes. An owl is seen in the shade of the floral decoration.

The pleasing plate given as an illustration is the work of Mr. W. H. Margetson, the artist. A female figure representing music or song stands with an open volume in her hand. It is inscribed *Ex libris Marion & Edward Margetson.*



BOOK-PLATE OF MR. AND MRS. MARGETSON.  
By W. H. Margetson.



There is a curious instance of a portrait joint plate in that of *John & Caroline Anne Smedley*. The owners are here represented by a plate reproduced from a full-length photograph and engraved by J. H. Baker. Mr. and Mrs. Smedley were well-known Derbyshire colliery owners. They used



CHARLES H. HODGSON.  
M. LOUISA HODGSON.

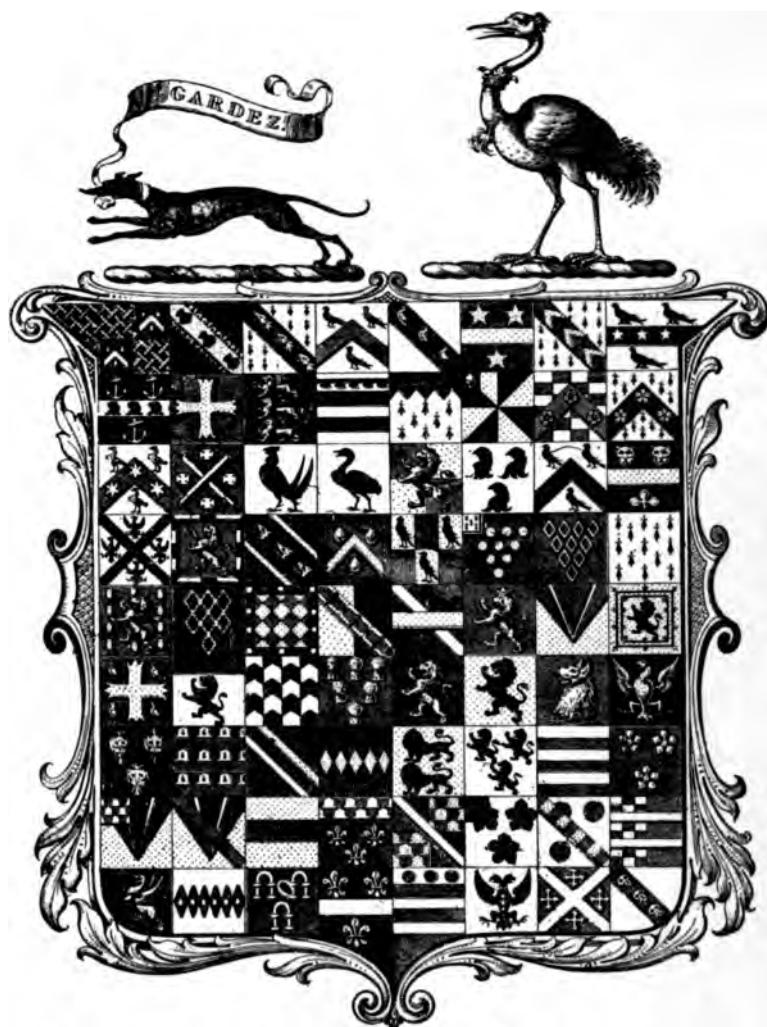
BOOK-PLATE OF MR. AND MRS. HODGSON.

another plate with initials and crest, and the motto : “Truth is great and will prevail.” Round the plate, inscribed on ribbons, appears the following : “Wood-Wirksworth A.D. 1507. Wood-Winster A.D. 1581. Bright-Staveling A.D. 1595. Smedley-Wirksworth A.D. 1654. Ridgway-Wirksworth, A.D. 1670.”



The book-pile style of ex-libris has not been adopted to any great extent by women. The heap of books forming the "literary" plate of *Charles H. Hodgson M. Louisa Hodgson* is a modern variation of the conventional form. The owl, although only an heraldic ensign, is true to life, and might be taken for a living bird perched on the top of the books. The arms are those of Hodgson, the lady's coat [Haddock] not being impaled.

The fine plate of *W. & M. Cave-Browne-Cave* includes seventy-two quarterings, and belonged to a member of the old family of Cave, whose lineage extends to the time of the Norman kings of England. Another handsome armorial plate was used by the *Comte de la Feld* and his wife *Lady Cecil Jane Pery*, daughter of first Earl of Limerick. The count resided at Prince's Terrace, Knightsbridge, and was a British subject. Whether this plate is to be classed as English or not is open to doubt. When Sir Thomas Arundell of Wardour was created a Count of the Holy Roman Empire by Rudolf II., Queen Elizabeth decided the dispute whether foreign titles or decorations could be worn by Englishmen by saying, "No foreign shepherd should brand her sheep," therefore "no subject of Her Majesty can be allowed place, precedence, or privilege in this country from a dignity conferred by a foreign potentate without Her Majesty's permission, signified by a warrant under her sign manual." The ex-libris in question, whether English or foreign—it is of no great moment—was engraved some time before 1866, in



W<sup>l</sup> M. Caver Browne Caver.

BOOK-PLATE OF W. AND M. CAVE-BROWNE-CAVE.

which year the count died. Lady Cecil lived till 1888. The shield rests upon a double-headed eagle with outspread wings, surmounted by a coronet. Motto, "In cruce spes mea," and the word "Fest" above.

*The arms of Ernest, Chevalier de Chatelain, & of Clara his wife*, is again an example of an English-Foreign Joint-Ex-libris. The armorial bearings are on a mantle surmounted by a coronet. In the Annals of Dunmow it is recorded that the Chevalier de Chatelain and his English wife were awarded the Flitch of Bacon on July 19, 1855, after having satisfied a jury consisting of six bachelors and six maidens that they had spent the first year of married life in perfect harmony, and had never, at any time, repented of their choice. Let us hope the book-plate is another record of this perfect, but rare, harmony of mind and spirit.

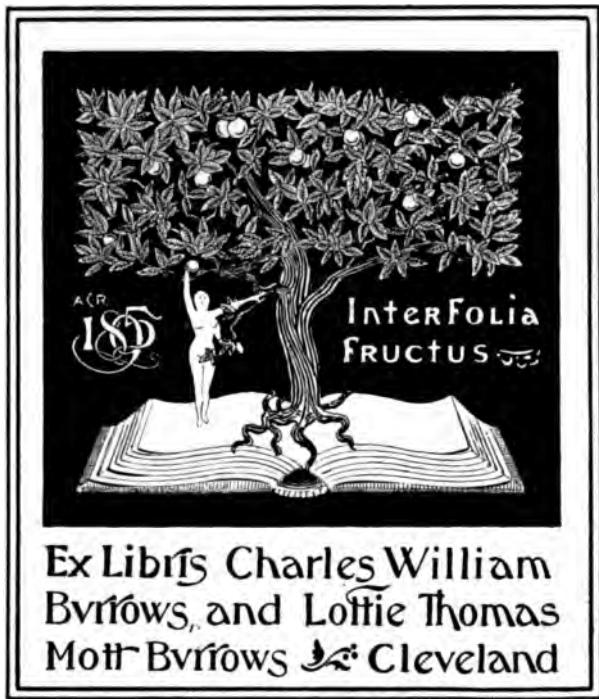
The pictorial plate, a library interior, of *James & Mary Tregaskis*, represents a pleasant old room, with three figures in appropriate costume gathered round a table. The ex-libris of *Florence & William Parkinson* is also a pictorial plate. It is by Mr. Anning Bell. A girl is depicted reading near a stream, with a musical faun piping on the bank. On an American plate belonging to *Charles William Burrows & Lottie Thomas Mott Burrows* the tree of knowledge is seen, with its roots on an open book, and Eve picking an apple. The *Ex libris A. G. and N. Bell* is by the late Mr. Warrington Hogg. The little bells are a playful allusion to their children, whose



*Armes d'Alliance de Jean De-la Feld  
Comte de l'Empire Saint Romain.  
Et de sa. Feme, Lady Cecil Jeane  
Fille du Comte de Limerick. Pair d'Angleterre.*

BOOK-PLATE OF THE COMTE AND COMTESSE DE LA FELD.

initials they bear. On the top of the plate is the old Dutch motto, "Door teyd und vleyd" (through time and tide), and below is written, "Ring out the False, Ring in the True."



BOOK-PLATE OF MR. AND MRS. BURROWS.

The circular plate of *R. H. & Evelyn Benson*, by Laurence Housman, reproduced here, is a typical example of the artist's earlier manner. These last three ex-libris bring the joint plates



BOOK-PLATE OF MR. AND MRS. BELL.

quite up to the present time, and are excellent specimens with which to conclude these remarks.



BOOK-PLATE OF ROBERT AND EVELYN BENSON.  
By Laurence Housman.

LISTS OF ENGLISH, FOREIGN, AND  
JOINT PLATES.



*Countess of Albemarle*

BOOK-PLATE OF THE COUNTESS OF ALBEMARLE.



## ALPHABETICAL LISTS.

### I.

#### ENGLISH LADIES' BOOK-PLATES.

**ABADAM.** *Edith Abadam, Middleton Hall, Carmarthenshire, 1861.* Lozenge in strap, 12 quarterings named: I. *Abadam and Vermandois*; II. *Milo, Earl of Hereford*; III. *Blethir Bradshaw*; IV. *Gwendin, DDW*; V. *Gournay*; VI. *Inge*; VII. *Powell*; VIII. *Stebbing*; IX. *Squire*; X. *Walron*; XI. *Maxwell*.

**ABDY.** *C. E. Hatch Abdy (Claybury Hall).* Printed label.

**ABERCORN.** *Anne Jane Abercorn* (Marchioness). She was the daughter of the 3rd Earl of Arran, and died in 1827. Armorial shield with coronet, helmet, supporters and ribbon of the garter (husband's plate).

**ACKLOM.** *Esther Acklom.* Armorial.

**ADAMS.** *Hannah Adams, Medfield, 179—.*

— *Sarah Adams, Maidenhead, Berks.* Printed label.

**ADDINGTON.** *Mary Addington (née Unwin, wife of Rt. Hon.*

*J. Hiley Addington, brother of the 1st Lord Sidmouth).* Armorial.

**ADDINGTON.** *Mary Addington (née Unwin).* Engraved label.  
— *Mary Addington, jun.* Engraved label. Daughter of the above.

**ADEANE.** *Jane Henrietta Adeane.* Armorial, by *H. Soane*, 1883. Name on ribbon in frame, lozenge in upper left hand corner of plate.

**AGAR.** *Property Lydia Agar, 1806.* An eagle bears a broad ribbon on which the word "Property" is written. An oval frame incloses what resembles a row of eggs. U.S.A.

**AGNEW.** *Madeline, Lady Agnew of Lochnaw.* Armorial plate with supporters, *W. H. Lizars, sculpt.*

**AILSBUY.** *Mary Caroline, Marchioness of Ailesbury.*

**AIRLIE.** *Blanche Airlie (Countess).* Monogram and crest.

**ALBEMARLE.** *Countess of Albemarle.* (See page 252.)

ALBEMARLE. *Countess of Albemarle.* Engraved label.

ALDBOROUGH. *Anna Eliza, Countess of Aldborough. Skelton St. Hay-Market.* (See

ALEXANDER. *Mary Jane Alexander.* Armorial; modern Chippendale with border.

— *Matilda Alexander.* Engraved label. Name encircled



*ANNE ELIZA  
Countess of Aldborough*

BOOK-PLATE OF THE COUNTESS OF ALDBOROUGH.

illustration.) She was the daughter of Sir John Henniker, Bart., and second wife of 2nd Earl of Aldborough.

ALEXANDER. *Eliza Alexander.* Pictorial. (See page 257.) — *Elizabeth Alexander.* Engraved label.

by wreath of roses, thistles and shamrock.

— *Marion Alexander.* Pictorial. (See page 259.)

ALFORD. *Alford House* (Lady Marion Alford), by *Harry Soane.* Label with wreath.



BOOK-PLATE OF MRS. CAMPBELL-PERUGINI.  
By Alan Wright.



BOOK-PLATE OF ALICE MARIA JACKSON.  
By T. G. Jackson, A.R.A.

I. English Ladies' Plates. 257

ALLAN. *Dorothy Allan*. Armorial; Chippendale.

ALLEN. *Frances Louise Allen*, 1891. Pictorial; cupids supporting ribbon and flowers.

— *E libris Mary E. Allen, of Duffield* (see page 149). Signed *S. W. 95*. Pictorial.

ALLGOOD. *Jane Allgood*. Armorial. Shield and crest.

ALSOP. *Mrs. Alsop, Litchford Hall*. Armorial, impaling

frame, behind which the sun rises, trees in foreground. U.S.A.

ANGELICA. *Angelica*. Crest, above a wreath of olives, in which is the name.

ANNESLEY. *Frances Annesley*. Armorial. Shield and crest.

ANTWERP. *Maria van Antwerp*. Label. U.S.A.

(APPLEBY.) Anonymous. Armorial; Chippendale.



BOOK-PLATE OF ELIZA ALEXANDER.

Bradock, ornamental floral and scroll lozenge.

AMCOTTS. *Lady Amcotts*. Printed label.

AMERICA. *E libris Colonial Dames of America*, 1890, by French. (See page 165.)

AMES. *Mary Ames*. Armorial; very small lozenge.

ANDERSON. *Miss Anderson, The Elms, Wavertree*. Engraved label.

ANDERTON. *Francesca Anderton, Agry Gr. Paris*. Armorial.

ANDREWS. *Eliza Andrews*. Pictorial. Name in oval

ARMITAGE. *Eleonora Armitage*, 1892. Armorial; lozenge pendent from bow.

ARMYTAGE. *Mrs. Armytage*. Armorial. Shaped lozenge.

ARNOLD. *Henrietta Jane Arnold*. Armorial; pendent lozenge.

(ARNOLD.) Anonymous. Same plate as above.

ARTHUR. *Agnes Arthur, of Arthur's Lodge*. Armorial; lozenge with scroll border.

ARUNDELL. *Lady Arundell of Wardour, Dowager*. Armorial. Shaped lozenge and supporters.

ARUNDELL. *Lady Arundell, Dowager.* Armorial; supporter. Signed *W. H.*  
 (—) Anonymous. Signed *W. H.*

ASHBURNER. *Elizabeth C. Ashburner.* Armorial.

ASHBURTON. *Anne Louisa Ashburton* (Baroness). Seal, with shield, coronet, and supporters.  
 — *Louisa Ashburton, Melchet Court, Romsey* (Baroness). Armorial.

— *Lady Ashburton.* Armorial; coronet supporters.

ASHFORD. *Ex libris Maud Ashford, 1891.* Pictorial; figure with hands outstretched, holding wreath, from which depends an unrolled scroll bearing the inscription. U.S.A.

ASSHETON. *Emily Augusta Assheton.* Armorial; pendent shield.  
 — *Mrs. Assheton.* Armorial; Chippendale.

ASTELL. *Mrs. Astell.* Armorial; pendent lozenge.

ASTLEY. *Lady Astley.* Red leather label.  
 — *Mary Astley, Neele, Sc., 362, Strand.* Armorial; shield, with festoons.  
 — (Mary Dorothy Astley.) Anonymous, signed "Margaret Este, dñeexit 1774." Pictorial. (See page 19.)

ATHOLL. *Charlotte Duchess, Dowager of Atholl, Baroness Strange.* Armorial; coronet and supporters.

ATTWOOD. *Elizabeth Attwood.* Armorial shield.

AUSTEN. *Elizabeth Matilda Austen.* Engraved label.

AYLESFORD. *Countess of Aylesford.* Engraved label.

AYLMER. *Emma Maria Aylmer.* Armorial; shield, crest, and motto.

A. M. A. Viscountess' coronet. [Agnes Margaret, 1st Viscountess Anson.]

D(iana) A(dair). Wife of Charles Clavering. Cypher.

J. A. (Duchess of Argyle).

L. C. A., *Melchet, Romsey* (Lady Ashburton). Armorial; lozenge and coronet.

M. A. and coronet (Duchess of Abercorn).

M. F. A. (Anstruther). Armorial.

R. G. A. (Garrett Anderson.) Pictorial; dormer window, with the initials in the glazing. Mrs. Garrett Anderson, the celebrated lady doctor.

BACON. *Elizabeth Bacon.* Armorial.

BAGWELL. *Margaret Bagwell, 2 vars.* Printed label.

BAILEY. *Eadgyth Bailey.* Armorial; modern ornamental lozenge.  
 — *Hilda Bailey.* Armorial; modern ornamental lozenge.  
 — *Sarah Bailey, Ipswich, 1769.* Armorial.

BAILLIE. *Elizth. Baillie.* Armorial. The lozenge has a border of small leaves.  
 — *Elizabeth Baillie.* Printed label.  
 — *Isabella Baillie of Polkemmet.* Crest and motto.  
 — *Lady Baillie, Ross.* Engraved label.  
 — *Miss Baillie.* Printed label.

BAIRNSFATHER. *Meta Bairnsfather.* Leather label. U.S.A.



BOOK-PLATE OF MARION ALEXANDER.  
By Mabel Dearmer.

BAKER. *Ann Baker*, 1824. Leather label.  
 — *Arubella Baker*. Armorial. Jacobean shield, helmet, and crest.  
 — *Charlotte Amelia Baker*. Armorial, pendent lozenge.  
 — *Emily Anne Baker*. Pendent lozenge ; armorial.  
 — *Henrietta Juliana Baker*. Armorial.  
 — *Juliana Baker*. Armorial shield.  
 — *Mary Anne Baker*. Armorial ; pendent lozenge.  
 — *Martha Baker*. Armorial. Rocaille.

BAKEWELL. *Emily M. Bakewell*. Armorial ; shaped lozenge.

BALFOUR. *Kathleen F. T. Balfour*, 1893. Pictorial ; library interior ; lozenge on scroll, by Miss E. Greene. (See page 171.)  
 — *K. F. Townley Balfour*, 1893. Pictorial ; by Miss E. Greene. (See page 171.)  
 — *(Kathleen Townley Balfour and Edith A. Greene)*. Anonymous. Pictorial plate by Miss E. Greene. (See page 171.)  
 — *Mrs. Balfour*. Jacobean frame, lozenge on diaper background.

BALLARD. *Melicent Ballard*. Pictorial.

BAMPFYLE. *C. Bampfyle*. (Baronet's wife.) Oval shield.

BANDON. *Countess of Bandon*. Armorial ; supporters.

BARATHY. *Maria Barathy*.

BARBE. *Frances Sarah Barbe*. Armorial.

BARCOCK. *Mrs. Mary Barcock*, Aug. 24th, 1700. Printed label.

BARING. *Emily Baring*, by C. W. Sherborn. Monogram in frame, foliated decoration.

BARKLY. *Justina D. Barkly*. Armorial lozenge in frame.

BARKER. *E. H. L. Barker*. Armorial, designed by J. M. N. Stauffer. The crest is used as a supporter for the staff, from which the armorial ensign hangs. U.S.A.

— *Frances Barker*. Armorial.

BARLEE. *Frances Sarah Barlee*. Armorial. *Warwick*, 145, Strand.

BARNARD. *Sarah Eli: Barnard*. Armorial ; shaped lozenge.

BARNETT. *E. H. Barnett*. Engraved label in form of lozenge ; ribbon bow and festoons.

BARRETT. *Harriet Barrett*. Armorial ; lozenge suspended by ribbon.

BARRINGTON. *The Honble. Mrs. Russell Barrington*. Armorial. (Marion, only daughter of John Lyon of Durham.)  
 — *Miss C. M. Barrington*. Engraved label.

BARRITT. *Harriett Barritt*. Armorial.

— *Eleanor Barritt*. Armorial.

BARTLETT. *Martha Bartlett Her Book*, Oct. 4th, 1729. Oxford University printing press. Label.

BARTON. *Elizabeth Barton*. Engraved label.

BATEMAN. *Mary Bateman*. Armorial.

BATH. *Ex Dono Rachael Comitissae Bathon Dotariae, An. Dom. MDCLXXI*. Armorial. (See pages 6 and 23.)

## I. English Ladies' Plates. 261

BAYLISS. *Mary Bayliss*. Chippendale. U.S.A.

BAYLY. *Anna Bayly*. Armorial; Chippendale.

BEACH. *Beach*. Mantle.

BEARE. *Beare*.

— *Amelia Beare*. Crest and motto.

BEATRICE. *Beatrice* (Princess Beatrice of Battenburg). Armorial. Six coats combined.

BEAUCHAMP. *Countess of Beauchamp*. Coronet and crest.

BEAUFORT. *Elisabeth, Duchess of Beaufort*. Armorial shield; supporters, coronet, and motto. She was the daughter of Admiral the Hon. John Boscawen, wife of the 8th Duke of Beaufort, and died in 1828.

— *(Elizabeth Beaufort.)* Anon. Armorial; lozenge, coronet, supporters, and motto. Arms: Somerset impaling Berkley. She died in 1799.

— *The Most Noble Rachel Duchess of Beaufort*, 1706. (See page 7.)

BEAUFROY. *Mrs. Beaufoy*. Engraved label.

BEAUMONT. *Lady Margaret Beaumont*. Cypher.

BECKFORD. *Elisth. Beckford*. Armorial; Chippendale.

BEDFORD. *Anna Maria, Duchess of Bedford*. Armorial; shield and coronet. She was a daughter of the Earl of Harrington, and wife of the 7th Duke, died 1857.

— *Georgiana Bedford* (Duchess). Armorial; shield with coronet on a mantle. She was a daughter of Alexander, 4th Duke of Gordon, and second wife of the 6th Duke, died in 1853.

BEDINGFIELD. *Sarah Bedingfeld*. Very early label. Written thus:  
Sarah  
Beding  
feld.

BELL. *Emily H. Bell*. Armorial; shield, helmet, crest, and motto.

— *Elizabeth Bell*. Armorial.

— *Mrs. Bell*. Armorial.

— *Sarah Frances Bell*. Armorial; shaped lozenge.

BELPER. *Emily Belper*. Baroness' coronet.

BENNET. *Eliza Bennet*. Armorial; Adam style.

— *Gertrude Frances Bennet*. Engraved label.

BENSON. *Esther Mary Benson*. Label; name in wreath of flowers and ferns.

— *Margaret Benson*. Label; name in wreath.

BENTINCK. *Lady Frances Bentinck*. Armorial; coronet and supporters.

— *Harriet E. Bentinck*. Armorial; coronet and supporters.

— *Harriet E. Bentinck*. Armorial.

BERESFORD. *Louisa Beresford*. Viscountess' coronet.

BERNEY. *Elizabeth Berney, Relict, Bracon Ash, Norfolk*. Armorial; with motto.

BERRY. *Mary Berry*. Pictorial. *Sir. H. Englefield, invt.* (See page 61.)

BESSBOROUGH. *H. F. Bessborough, G. B. Cipriani inv., F. Bartolozzi, sculps., 1796, R.A. London, Pubd. Decr. 30, 1796, by F. Bartolozzi*. Pictorial. (See page 20.)

BEST. Design for *Lilian Best* by *Thomas Moring*. Lilies.

BETHAM. *Elizabeth Betham*. Engraved label.

— *Mrs. Betham*. Engraved label.

BETTINE. *Bettine* (Lady Elizabeth Taylor, daughter of the Earl of Wilton), by *C. W. Sherborn*. Pictorial. (See page 161.)

BETTY. *Betty*, by Miss Margaret Orde. Pictorial. (See page 192.)

BIBBY. *Ellen Bibby*. Armorial; and motto.

BILEY. *M. S. Biley*. Armorial.

BIRCH. *Sarah Birch*. Armorial. (The lilies of France with a canton argent.)

BIRCHAM. *Anne Bircham*, *Hackford*, 1807. Printed label.

BIRD. *Ex libris Alice Bird*. *Doe the next thyng*. Pictorial label. (See page 155.)

BIRLEY. *Margaret Birley*. Printed label.

BIRRELL. *Charlotte E. S. Birrell*. Armorial.

BIRT. *Ex libris Arabella Birt*. Pictorial; boy pointing to the musical notes A. B.; conventional lilies and sunset. Motto "Est meruisse satis," written on the space for the name, whereon is also depicted a fish, shell, and coral.

BISHOP. *Caroline Bishop*. Armorial; palms, etc.

— *Mary Blackabee Bishop*, *Mill Stairs, Rotherhithe*. Printed label in ornamental frame.

BISHTON. *C. S. Bishton* (*Charlotte Sparrow*).

BISSURER. *Elizabeth Bissurer*. Printed label with verses,

“Thou art my Ocean, Thou, my God,” etc. (See page 196.)

BLACKBURN. *Mary Blackburn*. Shield and crest.

BLACKIE. *Mrs. A. Blackie*, *Hartwhistle*.

BLACKMAN. *Anna Maria Blackman*, by *J. Brooke*.

BLAGDEN. *Kitty Blagden*, *Chichester*. Printed label; 2 vars.

BLAIR. *Eliza Hunter Blair*. Armorial; ornamental shield.

BLAKE. (Blake.) *Longmaid Liskeard*. Armorial. Anonymous.

BLAKYE. *Susanna Blakey*. Printed label in black letter.

BLICKE. *Mrs. Blicke*. Armorial shield and crest.

BLOCK. *Susan Elizabeth Block*. Printed label.

BOCKETT. *Julia Rebecca Bockett*. Armorial.

BODDINGTON. *Gracilla Boddington*. Pictorial. (See page 89.)

BOLAND. *Frances Boland*, *Mountmellick*. Printed label.

BONAR. *Mary Bonar*. Armorial; shield.

BONCHIER. *Alethea Bonchier*. Armorial.

BOND. *Sophia Bond*, *Carraiture*. *To Letitia Rose*, 1864. Gift plate. Crest and motto.

BOOTH. (Booth.) Anonymous. Armorial; Jacobean lozenge.

— *Lady Mary Booth*. Armorial; Jacobean. Only daughter and heiress of George, Earl of Warrington, afterwards wife of Henry Grey, 4th Earl of Stamford, married in 1736, died in 1772. Arms of Booth on a lozenge.

BORRETT. (Borrett of Shoreham Castle, Kent.) Anonymous.

## I. English Ladies' Plates. 263

Armorial; lozenge in Jacobean frame.

**BORTON.** *Hannah Borton.* Printed label.

**BOSTOCK.** *Ex libris Elizabeth Anne Bostock*, by G. W. Eve. (See page 119.)

**BOSTON.** *Lady Boston.* Armorial; shield, supporters, helmet, crest, and motto.

**BOSVILLE.** *Frances Bosville.* Printed label.

**BOULTON.** *Sophia Boulton.* Armorial; ornamental shield.

**BOURKE. (de Burgh) Bourke.** Armorial.

— *Florence Bourke*, 1888.

**BOWATER.** *Emilia Mary Bowater.* Shields accolé, helmet, and crest, in oval frame.

— *The Honble. Mrs. Bowater.* Armorial; shield on mantle.

**BOWEN.** *Ex libris Alfreda Ernestina Alberta Bowen.* Pictorial; by L. M. Orde. (See page 191.)

— *Sarah Bowen.* Engraved label.

— *(Sarah Bowen.)* Anonymous. Armorial.

**BOWES.** *Jane Bowes, Whitehaven.* Printed label; ornamental border.

— *Juliet Foord Bowes.* Armorial; shield, crests, and motto.

**BOWLES.** *Frances Bowles, Warwick sc., 145, Strand.* Armorial; shield.

**BOWLEY.** *Violet M. Bowley.* armorial; lozenge ornamented with violets, motto on ribbon with bows.

**BOWMANN.** *Anne Bowman.* Armorial; shield, and crest in ornamental circle with motto.

**BOYCE.** *Ex libris Ethel M.* *Boyce.* Pictorial. (See page 136.)

**BOYD.** *E libris Julianae Boyd.* *J. H. Le Kaux*, 1877. Armorial; lozenge in ornamental circle; seal.

**BOYLE. (Boyle.)** Anonymous. Armorial. Fine Jacobean plate, consisting of lozenge, with supporters and motto.

— *C. Boyle.* Armorial; stamp.

— *Catherine F. Boyle.* Engraved label.

— *Cecilia Georgina Boyle.* Armorial.

**BOYS.** *Elizabeth Boys.* Armorial.

**BRACE.** *Hannah Brace.* Pictorial. By Laurence Housman. (See page 137.)

**BRACKLEY.** *Mary Louisa Brackley.* Armorial; shield and coronet.

**BRADBURNE.** *Elizabeth Bradburne.* Armorial. (See page 78.)

**BRADFORD.** *Helen, Countess of Bradford.* Cypher.

— *Anna Amelia Bradford.* Armorial; vesica.

**BRADSHAW.** *Anne Amelia Bradshaw.* Armorial; circular.

**BRAGG.** *Philippa Bragg*, 1639. Gift-label.

**BRAINERD.** *Ex libris Helen Elvira Brainerd*, 1893. Pictorial, by French. 2 vars. (See page 161.)

**BRAITHWAITE.** *Maria Braithwaite.* Armorial; shaped lozenge.

**BRANCA.** *Branca (Pinto) of the Portuguese Embassy.* Pictorial. By C. W. Sherborn. An owl is under the shade of carnations, violets, and other flowers, and a lamp with books is seen in the foreground.

BRAND. *Jane Brand*, 1754. Printed label.

BRANDLING. *Mrs. Brandling*. Engraved label.

BRASSEY. *Isabella Annie Brassey*. Armorial.

BRAYBROOKE. *Jane Braybrooke* (Baroness). Armorial; coronet and supporters.

— *Charlotte Braybrooke* (Baroness). Armorial; shield, supporters, and coronet.

BREWES. — Anonymous. Armorial. (Probably Brewes.) Festoons and palms tied with ribbon.

BREWSTER. *Miss Jessie Brewster*. Armorial; U.S.A.

BRIDGER. *Lady Bridger*. Armorial; Rocaille.

BRODRIPP. *Hester Brodripp*. Armorial; Jacobean.

BROMHEAD. *The Honble. Lady Bromhead*. Armorial; shield.

BROMLEY. *Ann Bromley*. Engraved label.

BROOKE. *Jane Brooke*. Armorial.

— *Lady Brooke*. By Forbes Nixon.

— *Mary Susanna Brooke*. Engraved floral label.

— *Mrs. Brooke*. Armorial; crest and motto.

BROOKHOLDING. *Ann Brookholding*. Pictorial.

BROUGHTON. *Lady Broughton*. Armorial; shield with bow. Mary, daughter of Thomas Hill, of Tern, Salop, widow of Sir Brian B. D. Broughton, Bart.

— *Lady Broughton*. Printed label.

— *Lady Delves Broughton*. Engraved label.

— *Rhoda Broughton*, 1889. By C. W. Sherborn. Pictorial;

Motto, "My never-failing friends." (See page 117.)

BROUNCKER. *Mary Brouncker*. Armorial; lozenge.

BROWN. *A. T. Brown*. Armorial; clouds.

— *Amelia Brown*. Vase.

BROWNE. *Miss Browne*. Armorial; Jacobean; cupids, mask, etc., surmounted by a basket of flowers. Motto, "De decorant bene nata culpae."

BROWNLOWE. *Dame Alice Brownlowe*, 1698, etc., etc. 2 varieties. (See page 23.)

BRUCE. *Ann Bruce*. Armorial; Chippendale; lozenge, with crest, supporters, and motto.

— *Lady Ernest Bruce, Marbella, Biarritz*. Engraved label with two crests.

BRYDGES. *Augusta Anna Brydges*, 1766. Armorial; Chippendale. (See page 11.)

— *The Right Honorable Lady Isabella Anne Brydges*. Armorial. She was the daughter of the 1st Marquis of Waterford, and widow of Sir W. H. Brydges, M.P. for Coleraine.

BUCKLEY. *Arabella Burton Buckley*. Pictorial; a bee within a circle on which the name is inscribed.

BUCKSTONE. *Frances Ashbourne Buckstone*. Label.

BUDGETT. *Mary B. Budgett*. With crest and motto, "Hoc Etiam Preteribit." H. S. M[arks]. 1895. (See page 265.)

BULKELEY. *Viscountess Bulkeley*. Gravé par Scraphin à Rome. Pictorial.

BULL. (Bull.) Anonymous. Armorial.



BOOK-PLATE OF MRS. BUDGETT.

By H. S. Marks, R.A.

M M

**BULL. K. (Bull), Ongar, Essex.** Armorial.

**BURDON. Miss Sarah Burdon, Her Book, 1747.** Printed label.

**BURDER. Mary Russell Burder.** Label; name encircled with snake, sun rays, and clouds. Motto, "Che sara sara."

**BURGES. M. Burges.** Armorial; lozenge on vase.

— **M. A. Burges.** Armorial; shield on urn.

— **Margaret Smith Burges (Lady).** Armorial; lozenge, ribbons, and initials.

**BURGHLEY. The Right Honble. Elizabeth Burghley, etc., 1700.** Armorial; oval shields, accolé. (See page 23.)

**BURNABY. Lady Burnaby.** Engraved label.

**BURRISS. Harriet Burriss.** Printed label.

**BURROUGHS. Mrs. Frances Burroughs.** Armorial. (See page 81.)

**BURSLEM. Catharina Burslem.** Armorial; shaped lozenge.

**BURTON. Katherine Burton.** Armorial; Chippendale.

— **Henrietta Burton.** Armorial shield.

**BUTE. Frances, Marchioness of Bute.** Armorial supporters.

— **Sophia Frederica Christina Hastings, Marchioness of Bute, Countess of Dumfries.** Armorial; lozenge and coronet. She was the daughter of the 1st Marquis of Hastings, and second wife of the 2nd Marquis of Bute, died in 1859.

**BUTLER. Lady Eleanor Butler.** Engraved label.

— **Mary Butler.** Crest and name within a garter, on which is the motto, "Timor Domini Fano Vitae."

**BUTLER. Mary Butler, 1703.** Armorial. (See page 25.)

— **Lady Sophia Butler, dei Conti di Lanesborough, Par d'Irlande, Marchesa Mariscotto.** Armorial; coronet supporters, and motto.

**B.-C. (Lady Burdett-Coutts).** Armorial. (See page 85.)

**A. B. (Duchess of Bedford).**

**C. B. (Catherine, Countess of Beauchamp).** Coronet.

— **C. B. Chippendale;** lozenge, arms, azure, nine stars. Motto, "Quid clarius astris."

**C. S. B. (Duchess).**

**E. B. (Viscountess Barrington).**

— **E. B. (Countess of Berkeley).**

— **E. B. (E. Bradford).** Armorial; two vars. Jacobean.

**E. A. B. (Eleanor Agnes, Countess of Buckinghamshire).** Initials on mantle; coronet. She was the daughter of William, 1st Lord Auckland, and second wife of Robert, 4th Earl of Buckinghamshire.

**E. F. B. (Duchess of Beaufort).** Initials on mantle and coronet.

**G. E. B. (Floral letters).**

**H. F. B. (Henrietta Frances Bessborough) Countess.** Initials on mantle.

**L. B. (Lucia, Baroness Bagot).**

— **L. B. Viscountess' coronet;** stamped label.

**M. B. (Lady Blessington).** (See page 61.)

**M. A. B. Cypher.** (Mary Aston Blount.)

**S. B. (Sophia, Baroness Berwick).**



BOOK-PLATE OF JOANNA CAMERON.  
From the etching by D. Y. Cameron.

*S. E. H. B. and C.* (Duchess of Hamilton, Brandon, and Chatelherault).

**CAIRNES.** *Lady Elizabeth Cairnes.* Armorial; amorini support the oval Jacobean shield and sustain the ribbon above it, on which the name is inscribed. This fine old plate was designed and engraved by *Lud: du Guernier*.  
**CALDWELL.** *Anne Marsh Caldwell.* Two vars., one armorial.  
 — *Ra Caldwell.* Two vars., pictorial.

**CALLENDER.** *Miss Callender.* Pictorial; *F. Bartolozzi, invenit, R. Blyth, sculp.*

**CAMERON.** *Joanna Cameron.* Pictorial. Etched plate by D. Y. Cameron. Motto, *Cum Deo Omnia sine Deo nihil.* (See face 267.)

— *Katherine Cameron.* Pictorial. *D. Y. Cameron, Sculp.* 1895. *Ars Celare Artem.* (See page 268.)

**CAMPBELL.** *Augusta Campbell.*  
 — *Elizabeth Campbell.* Armorial; shield.

— *Florence Campbell.* Pictorial; by Alan Wright. Motto, "Vita sine librī mors est." (See page 255.)

— *J. Campbell.* Name in wreath.

— *Jane Charlotte Campbell.* Armorial; shield.

— *Mary Elizabeth Campbell.* Armorial shield.

— *Mrs. Campbell of Stonefield.* Engraved label.

— *Miss Campbell, Monzie.* Engraved label.

**CANNING.** *Viscountess Can-*

*ning.* Armorial; with scroll at base.

**CANNON.** *Ann Cannon, 1767.* Label.

**CARDIGAN.** *The Right Honble. Elizabeth, Countess of Cardigan, 1715.* Armorial. (See page 17.)

**CARINGTON.** *Augusta Carington (Baroness).* Armorial.

**CARLETON.** *Elizabeth Carleton.* Armorial; shield in oval with festoons and crest.

**CARNARVON.** *The Right Honble. Mary, wife of Charles Earle of Carnarvon, and sister of James Earle of Abingdon.* Armorial shield and supporters.

**CARNEGIE.** *Frances Carnegie.* Armorial shield; Chippendale.

**CAROLINE.** *Caroline (Viscountess Gort).* Armorial; shield and supporters.

**CARPUE.** *Miss Anne Carpue.* Printed label.

**CARR.** *Isabella Carr, 1795.* Printed label.

**CARR.** *Isabella Carr.* Armorial. (See page 269.)

**CARRY.** *Carry.* Pictorial; cupid in a ship; with verses, "with the heart as well as the head, books worth reading must be read." (See page 199.)

**CARTER.** *Anne Carter, East Cowes, Isle of Wight, 1795.* Printed label.

— *E. Carter, Deal, Kent.* Pictorial. Motto, "Ask it of God." (See page 90.)

**CARY.** *Miss E. Cary.* Engraved label.

**CASTLETOWN.** *Augusta Castletown of Upper Ossory (Baroness).* Armorial; shield, supporters.





## I. English Ladies' Plates. 269

CASTLETOWN. *Clare Castletown of Upper Ossory.* Label; name on shield with festoons signed *G.M.* (Lady Mayo) 1892.

CAVE. (*Maria Cave.*) Anonymous cypher in fine old Chippendale frame.

lozenge in left hand corner of plate with the motto "Prodesse quam conspicere." By R. A. Robertson.

CHAPMAN. *Sarah Chapman.* Armorial; Chippendale.



BOOK-PLATE OF ISABELLA CARR.

CECIL. *Elizabeth Cecil.* Armorial Jacobean.

CHALONER. *Mary Chaloner.* Printed label.

CHAMBERLAIN. *Mary Chamberlain.* Printed label.

CHAMBERLAYNE. *Ex libris Emmae C. Chamberlayne 1889.* Pictorial; armorial

— *Sophia Chapman.* Armorial; very small lozenge.

CHARLEVILLE. *Emily, Countess of Charleville.* Armorial; lozenge surmounted by coronet, foliated decoration. *H. R. Headlam fecit, 1895.*

CHARLOTTE. *Charlotte.* Pictorial tomband weeping willow.

**CHARLOTTE.** *Princess Charlotte.*

— (*Queen Charlotte.*) Anonymous ; armorial ; shield on mantle surmounted by coronet. She was Sophia Charlotte, daughter of Charles Frederick, Prince of Mecklenburg-Strelitz, and wife of George III. Another plate belonging to this royal lady consists of the letter S in an oval surmounted by the crown.

**CHARNEL.** *A. Charnel.* Armorial. Adam style.

**CHAUNCEY.** *Ann Chauncey* 1748. Printed label.

**CHAWORTH.** *Elizabeth Chaworth.* Printed label.

**CHEAPE.** (*Cheape.*) Anonymous ; armorial.

**CHESTER.** (*Chester.*) Anonymous ; armorial.

**CHERMSIDE.** (*Louisa W.*) *Chermside.* Engraved label.

**CHETHAM.** *Mary Chetham Her Book* 1760. Printed label.

**CHETWODE.** *Dame Alice Jane Chetwode* 1891. By C. W. Sherborn. Armorial ; Chippendale.

**CHETWYND.** *H. Maria Chetwynd.* Armorial (baronet's widow). She was the daughter and co-heiress of J. Sparrow, Esq., Bishton Hall, Stafford, and wife of Sir George Chetwynd, Bart., of Grendon. Died in 1860.

— *Chetwynd.* Crest and coronet (Viscountess).

**CHEVELEY.** *Jane Cheveley.* Armorial ; Jacobean.

**CHILD.** *Sarah Sophia Child* (Countess of Jersey). Armorial ; supporters, crest, and coronet. She was the daughter

of the 10th Earl of Westmoreland, and married George Child, 5th Earl of Jersey.

**CHRISTOPHER.** *Mrs. W. T. Christopher.* Crest.

**CHUDLEIGH.** (*Chudleigh.*) Anonymous. Armorial ; Jacobean, lozenge, supporters, and motto.

**CHURCHILL.** *Jennie Spencer Churchill.* Pictorial ; reproduction of an old engraving by Bartolozzi. Amorini with music books, etc.

**CHUTE.** *Mrs. Chute.* Shell on festooned bracket.

**CLARE.** *Anne Clare, Devises.* Armorial ; shield.

**CLARK.** *Hannah Withers Clark.* Armorial.

**CLARKE.** *Agnes Maria Clarke.* Armorial.

— *Ann Clarke*, 1766. Leather label.

— *Eliza Clarke.* Engraved label, name on book in oblong lozenge shaped frame.

— *Elizabeth Clarke.* Armorial shield.

— *Mary Clarke.* Armorial.

— *Mary Clarke.* Armorial ; Jacobean.

— *Mrs. Clarke.* Engraved label.

**CLAYTON.** *Catherine Clayton*, 4, Gloucester Terrace, Regent's Park. Label, name within an oval ribbon on which is the address.

— *Ellen Clayton.* Armorial.

**CLEMENT.** (*Clement.*) Anonymous armorial lozenge suspended from a bow of ribbon.

**CLIFFORD.** *Mrs. Clifford.* Printed label.

**CLITHEROW.** *Mary Clitherow.* Armorial.

## I. English Ladies' Plates. 271

CLITHEROW. *Rachel Clitherow.*  
Printed label.

CLULOW. *Ex libris Ethel Selina Clulow, 1894.* Pictorial.  
Motto, *My books my world.*  
(See page 198.)

COAPE. *Maria Coape.* Pictorial.  
(See illustration.)

plate used for music books only. Interior with classic figure playing on a lyre.

COHEN. *Ex libris Jennie Cohen, Sibi et Amicis, A.D. 1894.* Pictorial ; signed

*C. A. L.* (See page 182.)

COKE. *Cary Coke, Wife of*



BOOK-PLATE OF MARIA COAPE.

COCK. *Johanna Cock.* Armorial ;  
(See page 74.)

CODRINGTON. *Adela H. Codrington, by K. M. Skeaping, 94.* Motto, *Remnants of things that have passed away. Fragments of stone raised by children of clay.* Pictorial.  
(See page 199.)

— *Miss Charlotte Codrington.*  
Engraved label.

COFFIN. *Ex libris Julia Dexter Coffin* (of Windsor Locks, Conn., U.S.A.). Pictorial

*Edward Coke of Norfolk, Esq., 1701.* Armorial.

— *Margaret Coke.* Label.  
— *Miss Coke.* Armorial ; Chippendale, with motto.

COLDWELL. *Emily Coldwell.* Pictorial. Motto, *"The wicked borroweth and payeth not again."* (See page 194.)

COLE. *(Cole.)* Anonymous ; armorial.

COLE. *(Cole, Hon.)* Anonymous ; armorial.

COLEGRAVE. *Mrs. Colegrave.* Armorial; shield.

COLES. *Lucy Coles.* Label.

— *Margaret Coles.* Pictorial; figure holding a ribbon with name.

— *S. Coles.* Armorial; floral.

COLKINS. *Ann Stacey Colkins, C. Mosley, sculp.* Armorial; Chippendale.

COLLINS. *Margaret Collins, MDCCXCII.* Armorial; shield, helmet, crest, and motto, in an oval set with pearls, with the inscription, "The Arms of Collins of Wythall, Co. Hereford."

COLLINGWOOD. *Anne Collingwood.* Armorial; shaped lozenge.

COLT. (*Colt.*) Anonymous. Armorial; Chippendale; motto, "Fidelity is the proof of Virtue."

— *Grace Colt.* Crest.

— *Sarah P. Colt.* Shield and crest.

COMBE. *Catherine Combe.* Armorial. (See page 110.)

COMBRIDGE. *Mrs. Margaret Combridge of Penshurst, in the County of Kent, Her Book, Presented to Her by Mr. John Thorpe, Student in Physick of University College in Oxford, Anno 1701.* Armorial. (See page 12.)

COMPTON. *Lady Frances Compton.* Armorial.

CONOLLY. *Anne Conolly.* Crest.

CONSTANTIA. *Constantia, Brook sc., 362, Strand.* Armorial; shield in oval.

CONVENT. *Convent of Notre Dame, Clapham, Day School, Miss Teresa Bonnevalle.* Prize plate. Engraved label.

CONVERS. *Mary Conyers.* Armorial; Chippendale.

— *Mathilda Conyers.* Armorial; Chippendale.

— *Sophia Conyers.* (Hughes.) Armorial shield.

COOKE. *Ann Cooke.* Armorial; shield; Chippendale.

— *Sarah Isa Cooke.* Pictorial; urn and willow tree.

COOPER. *Helen Malet Cooper.* Engraved label.

CORBET. *Katherine Corbet.* By C. W. Sherborn, 1891. Pictorial; in the centre is the Raven of the Corbet family standing on a ribbon with the motto, "Che Sara Sara," a pug dog with collar and bells sits on a portfolio, and there are books, a palette, etc., under the foliated decoration.

CORDER. *Rosa Corder.* Engraved by Thomas Moring. Rose in horseshoe.

— *Rosa Corder.* The same design as the preceding, but engraved by C. W. Sherborn.

CORNWALL. *The Honble. Susan Hall Cornwall.* Armorial; shaped lozenge.

CORNWALLIS. *Elizabeth Cornwallis.* Armorial; shaped lozenge.

— *Julia Maria Cornwallis.* Shaped lozenge.

— *Laura Cornwallis.* Armorial supporters.

— *Louisa Cornwallis* (Countess). Armorial; shield, coronet, and supporters. Two vars.

— *Louisa Cornwallis.* Armorial; shaped lozenge.

COTESWORTH. *Henrietta Cotesworth.* Armorial. (See page 273.)

I. English Ladies' Plates. 273

COTTER. *Thomasina Cotter.*  
Printed label.

COTTERELL. *Maria Cotterell.*  
*Warwick sc., 145, Strand.*  
Armorial; shaped lozenge.

COTTON. *E. B. Cotton, Her Book.* Pictorial.

COWPER. *A. C. Cowper.* Coronet.  
— *(Countess Cowper), Wrest*

*Park.* Armorial; lozenge and coronet on double headed eagle, royal crown above.

— *The Honble. Mrs. Cowper.*  
Armorial; Rocaille.



BOOK-PLATE OF HENRIETTA COTESWORTH.

— *Philia. L. Cotton.* Armorial; pendent lozenge.

— *Miss Cotton, Stretton, Bedfordshire.* Armorial; Chippendale.

COURTENAY. *(Mrs. Courtenay.)*  
Anonymous. Armorial.

COVENTRY. *Mrs. F. Coventry.*  
Pictorial; a greyhound running with a ribbon in its mouth on which the name is inscribed.  
*Berrington sc.*

COX. *(Cox.)* Anonymous. Armorial; Chippendale.

— *C. Cox.* Shell and roses.

— *Mary Cox.* Printed label.

— *Mary Cox.* Engraved label; name within garter; she was the sister of David Cox, the artist.

CRAUFORD. *Florence Ethel Crawford.* By Harry Soane, London, 1894. Name on ribbon, with roses in a circular

frame set with pearls, and a lighted lamp.

**CRAUFURD.** (*Craufurd.*) Anonymous. Armorial; lozenge with scroll frame, by *S. Burden*.  
— *Bridget Craufurd.* Armorial; shield.

**CREATON.** *Mary Elisabeth Creton.* Armorial; lozenge with mantling.

**CROFTON.** *Honble. Caroline Crofton.* Scroll.

**CUFF.** *A. B. Cuff.* Armorial; urn.

**CULLUM.** *Anna Cullum.*  
— *Mary Anne Cullum.* Armorial; shield. She was the first wife of the Rev. Sir T. G. Cullum, *née* Eggers; died 1881.

**CUMMING.** (*Cumming.*) Anonymous. Armorial; Adam's style, pendent from bow with initials above.

**CUNINGHAME.** *Margaret Nicolson Cuninghame. Corehouse.* Initials.

**CUNLIFFE.** *Charlotte Cunliffe.* Armorial; decorated with oak branches, etc.  
— *Emma Cunliffe.* Armorial; same as the preceding.

**CURLING.** *Mary Ann Curling.* Engraved label, name in wreath.

**CURRER.** *Frances, Mary, Richardson Currer* (of Eshton Hall, Yorks.). Armorial. She was the friend of Dibdin, the bibliographer, and collected her famous library with his assistance.

**CURRY.** *Louisa H. Curry.* Armorial shield and crest.

**CURTIS.** *Ann Curtis.* Armorial; shield.  
— *Anna Maria Curtis.* Armorial; modern Chippendale.

**CUSHMAN.** (*Charlotte Cushman.*) *Pulini inv.* Armorial; motto "Habeo pro jus fasque." The famous American actress, U.S.A.

**CUST.** *Violet Cust.* Armorial.

**CUSTANCE.** *Frances Custance.* Armorial; shield.

**CUTHBERT.** *Alice Burn Cuthbert.* Armorial; lilies under the name. Daughter of Sir Forster Cunliffe, Bart.  
— *Margaret Cuthbert.* Armorial; Jacobean.

*A. C.* (Countess of Cork). *Marston House.* Label.

*A. C. C.* Wreath and ribbons.

*B. C.* (Countess of Coventry). Olive branches.

*C. C.* (Cole). Armorial; palms.

*E. C.* (Emma C. Chamberlayne). Two vars., pictorial, initials.

*E. C.* (Emma C. Chamberlayne). Motto, "Prodesse quam conspicere." Armorial; lozenge hung from Igdrasil tree, by Gleeson White.

*E. C.* (Cole).

*E. C. C.* (Baroness Clifton). Cypher.

*E. J. C.* (Elizabeth Jane, Countess of Charlement). Coronet.

*F. C.* (Lady Florence Alwyne Compton). Armorial; Jacobean.

*F. G. C.* *Marston House* (Cork). Label.

*G. C.* Armorial; lac d'Amour.

*H. C. de C.* (Baroness de Clifford). Initials, with coronet in lozenge, strapped frame, etched by her daughter, the Honble. Katherine Russell.

## I. English Ladies' Plates. 275

*J. H. C. O.* (Isabella Henrietta, Countess of Cork and Orrery). Cypher and coronet.

*J. F. C.* (Jane Fortescue, 1st Baroness Coleridge).

*K. C.* (Countess Cowper). Shield on double headed eagle.

*L. C.* (Viscountess).

*L. A. C.* (Baroness).

*M. A. Cologan* 1799. Cypher.

**DACRE.** *Mary Jane Dacre* (Baroness). Armorial; supporters.

**DALE.** *Anne Dale* 1758. Printed label.

**DALGLISH.** *Ann Dalglieh, Edinburgh.* Printed label.

**DALLAWAY.** *Maria Dallaway.* Armorial; shield.

— *Jane Dalton.* Armorial; lozenge in oval, two vars. (See page 106.)

**DAMER.** *Anna Damer.* Pictorial; *Agnes Berry invt. et del't Londini 1793 Francisci Legat Sculp.* Two vars. (See page 19.)

— *The Honble. Mrs. Lionel Damer.* Engraved label.

**DAMRELL.** *Kate S. Damrell.* Engraved label.

**DANVERS.** *Lady Danvers.* Armorial.

**DARBLE.** *The Gift of the Right Honourable Lady, the Lady Alice, Countess Dowager of Darbie.* Printed label.

**DARBY.** *Miss Darby.* Label.

**DARE.** *E. G. Hail Dare.* Armorial; lozenge and motto.

**DARLEY.** *Amelia Darley.* Shield and crest supported by an old tree, landscape background. (See page 79.)

**DARLING.** *Eleanor Darling.* Armorial; shield and crest.

— *Mary Darling* (U.S.A.). Pictorial.

**DASHWOOD.** *S & G. Dashwood.* Armorial.

**DAVIDSON.** *Ex libris Euphemia Davidson*, 1892. Pictorial; a large D, which incloses a library interior, with a lady reading, probably a portrait. Motto, "Viset in cinere Virtus," 1892. H. L. G.

**DAVIES.** *A. Davies.* Crest and motto.

— *Mary Dongray Davies Her Book, Wrexham.* Printed label.

— *Susan Davies.* Crest.

**DAVIS.** *Anne Davis.* Crest.

**DAVISON.** *Sibella Davison.* Printed label, with ornamental border.

**DAVY.** *Lady Davy.* Armorial.

**DAWSON.** *Araminta Dawson.* Engraved label.

— *Eleanor Dawson.* Armorial.

— *Miss Dawson, Lower Brook Street.* Engraved label.

— *Susanna Dawson, Grosvenor Square.* Armorial.

**DAY.** *Blanche Day, Woodville.* Armorial shield and crest.

— *Ruth Morrish Day, 1874-1889.* Engraved label.

**D'CUNHA.** *The Rgt. Honble. Madm. D'Cunha.* Armorial; supporters.

**DEARLOVE.** *Jane Dearlove, 1796.* Printed label.

**DEBONNAIRE.** *Debonnaire.* Armorial; shaped lozenge.

**DE BURGH.** *(De Burgh.)* Anonymous; armorial; Chip-

pendale. Two vars., with different mottoes.

DE BURGH. *Rt. Honble. Lady Amelia de Burgh.* Armorial; Chippendale.

— *The Rt. Honble. Lady Augusta de Burgh.* Armorial; Chippendale, with motto.

DECKER. (*Miss Decker.*) *MDarly Sculp.* Anonymous; armorial. (See page 66.)

DE CLIFFORD. *Hilda de Clifford.* Armorial.

DE COURCY. *Mary de Courcy, Fox Court.* Printed label.

DE GREY. *Mabel de Grey.* Pictorial. By R. Anning Bell.

DE LA CHAMBRE. *De la Chambre.* Armorial; Jacobean.

DE LAMARIE. *Mary de Lamarie.* Armorial. (See page 339.)

DE LANCEY. *Anne Charlotte de Lancey.* Burnell sc. Armorial; shaped lozenge.

DE LAY. *Harriet de Lay.* Printed label.

DE LESPENCER. *Dame Rachel Austen De Lespencer (Baroness).* Armorial; supporters.

— *Dame Rachel Austen, Baroness De Lespencer.* Armorial; lozenge with supporters, coronet, and motto.

DERBY. *Martha Derby.* Name surrounded by border of flowers and musical instruments. U.S.A.

DERING. *D. Dering (Baronet's wife).* Armorial; oval shield, supporters, motto.

DE TEISSIER. (*Mrs. De Teissier*) *Woodcote Park.* Armorial; shield, with helmet, crest, and motto; name in writing.

DE VALICOURT. *Elisabeth de Valicourt.* Armorial; Jacobean; shield surmounted by floral coronet.

DE VESCI. *Evelyn De Vesci (Viscountess).* By C. W. Sherborn. Circular armorial shield in frame; coronet.

DEVIS. *Pray return this book to Ellen Devis, Devonshire Place.* Name inclosed in strap; engraved label. (See page 195.)

DEWAR. *P. S. Dewar.* Armorial; Chippendale.

DICEY. *Ann Dicey.* Printed label.

DICK-LAUDER. *Lady Anne Dick-Lauder.* Armorial. (See page 118.)

DICKENSON. *Jane Dickenson, Newport, Shropshire.* Printed label.

DICKONSON. *Frances Dickenson.* Armorial; shaped lozenge.

DICKSEE. *Ex libris Nora Beatrice Dicksee.* Pictorial. (See page 125.)

DIEMER. *Charlotte C. Diemer.* Armorial. This plate is of unusual design; it consists of two separate achievements placed one above the other. The first is probably that of Mrs. Diemer's father: the crest, a bird, is set between horns in the German fashion; the helmet rests on a spade-shaped shield surrounded by festooned palms tied together by ribbons which support an ermine mantle, on which is a lozenge with impaled arms, azure on a bend argent, three roundlets sable impaling azure a bird proper.

## I. English Ladies' Plates. 277

DIGBY. *Elizabeth Digby.* Armorial.  
— *Sophia Digby.* Printed label.  
DIXON. *E. Dixon.* Armorial; Jacobean.  
— *S. Dixon.* Armorial; Jacobean.  
DOBBS. *Susan Dobbs.* Printed label.  
DOBRÉE. *Amelia Dobrée.* Armorial; shaped lozenge.  
— *Mary Dobrée.* Armorial; with motto.  
DOBSON. *Jane Dobson.* Armorial; Jacobean. (See page 352.)  
DODWELL. *Anne Dodwell.* Armorial.  
DOFF. *Mary Martha Doff.* Armorial; lozenge encircled with cord and tassels, depending from a ribbon bow, and inclosed in scrolls and palms; signed, "A. S. F."  
DONEGALL. *Marchioness of Donegall.* Armorial; shield and supporters. She was Harriet Anne, daughter of the 1st Earl of Glengall, widow of the 3rd Marquess of Donegall; died 1860.  
DOUBLEDAY. *Su: Doubleday.* Armorial; Chippendale; shield with motto.  
DOUGLAS. *Elisth. Douglas St. Leger.* Armorial; Chippendale.  
— *(Douglas.)* Anonymous.  
*Imp. J. Jermyn.* Armorial; shaped lozenge.  
DOWDESWELL. *M. Dowdeswell.* Initials. Armorial.  
— *Madalene Dowdeswell.* Armorial.  
DOWDING. *Elizabeth Dowding, 1804.* Printed label.  
DOWERS. *(H. Dowers.)*  
DOWLING. *Isabel Dowling.* Crest and motto.  
DOWNES. *(Downes.)* Anonymous. Armorial; lozenge pendent from bow.  
DOWNING. *(F. E. Downing.)* Armorial; anonymous.  
— *(Downing.)* *Maria* written. Armorial; anonymous. Same plate as the preceding.  
DRAKE. *Arthurina M. Drake, junr., September 1861.* Printed label.  
— *Kate Drake.* Armorial.  
DREDGE. *Fanny N. Dredge.* Printed label.  
DRELINCOURT. *Mrs. Ann Drelincourt.* Armorial; crest.  
DRUMMOND. *Ann Drummond.* Crest and motto.  
— *Charlotte Drummond.* Armorial; lozenge pendent from bow.  
— *Frances Drummond.* Engraved label.  
— *Katherine Drummond.* Pictorial; literary; signed "K. M. Skeaping, invt." The shield is sustained by cupids, and a row of books is placed below.  
— *Susan Drummond.* Armorial.  
DRURY. *Lady Drury.* Armorial; Chippendale; two vars.  
DU BOULAY. *Susan Maria Du Boulay.* Armorial.  
DUCIE. *Elizabeth, Countess of Ducie.* Coronet; engraved label.  
DUERDIN. *Mrs. Duerdin.* Crest in lozenge.  
DUFF. *Mary Martha Duff.* Two sizes. Armorial.  
DUFFIELD. *Mrs. Duffield.* Engraved label.

DUGGAN. *This book belongs to Ann Duggan.* Printed label. "If thou art borrowed by a friend," etc. (See page 195.)

DUHUME. *Ophelia Fowler Duhume, Brightside* (U.S.A.). Strawberries, leaves, and flowers, "Inter folia Fructus." The idea is taken from Miss Berry's plate.

DUKE. *Su: Duke, 1780.* Engraved label.

DUNBAR. *Margaret Dunbar.* Armorial; shield, crest, and motto in frame.

— *Phoebe Dunbar.* Same plate as preceding; armorial.

DUNDAS. *Elizabeth Dundas.* Crest and motto.

— *The Gift of Lady Charlotte Dundas.* Engraved label.

— *M. Dundas* (baronet's wife). Engraved label.

— *Margt. Maria Louisa Dundas.* Armorial; shield in circle.

— *Miss Dundas, 9, Tiviot Row.* Printed label.

DUNDONALD. *Countess of Dun-donald.* Armorial; shield, supporters, coronet, and motto.

DUNLOP. *Mary Rachel Dunlop,* by Miss E. Greene. Pictorial; name on an open book; lozenge hangs from a tree; view of an old cross, and an Irish round tower.

DUNMORE. *Catherine, Countess of Dunmore.* Armorial; lozenge, supporters, and coronet, in a frame studded with the Dunmore mullets. She was the daughter of the 11th Earl of Pembroke, and wife of the 6th Earl of Dunmore, who died in 1845. Probably the plate was engraved soon after that date.

DUNN. *Mary Dunn.* Name in lozenge-shaped frame, pendant from bow. (See page 331.)

DUNNE. *Margaret Dunne.* Armorial; shield and motto, decorated with wreaths and ribbons.

DUPRÉ. *Sarah Dupré.* Jacobean; shield.

DURANT. *Susan D. Durant.* Engraved label.

DUTHOIT. *Elisabeth Duthoit, Her Book.* Printed label.

E. D. (Duchess). Mantle and cypher.

H. D. (Baroness). Armorial; lozenge and initial.

H. A. D.

H. A. D. (Viscountess Deerhurst).

H. K. D. (Harriet Katherine, Countess of Dalkeith). She was the youngest daughter of the 1st Viscount Sydney, and afterwards became Duchess of Buccleuch; died in 1814.

C. de C. (Baroness de Clifford).

H. de G. (Countess de Grey).

H. F. de G. (Henrietta Frances, 1st Countess de Grey).

I. H. D. (Isabella Henrietta, Viscountess Dungarvon). Cypher and coronet.

R. D. (Rachel Dudley, Countess). Initials and coronet within wreath.

EAGAR. *Elizabeth Eagar, from her Affectionate Aunt Alice Spring 1830.* Engraved label in deep black border.

EARDLEY. *Anne Down Eardley.* Armorial; shield, crest and motto; clouded.

## I. English Ladies' Plates. 279

EARLE. *Anna Sutton Earle*, 1779. Leather label.

EDLMANN. *Ex-libris Gertrude H. Edlmann*. Pictorial. *John Williams*, 1894. (See page 153.)

EDSALL. *Elizth. Edsall*. Armorial; Chippendale.

EDWARDS. *Amelia B. Edwards*. Armorial; shield.

— *Eleanor Edwards*. Crest.

— *Eleanor Edwards, Heywood House*. Crest.

— *Frances Herbert Edwards*. Printed label.

— *Margaret Edwards*. "M*jure tenet Anno Domini, 1790.*"

— *Mary Edwards*. By C. W. Sherborn. Pictorial. (See page 117.)

EDWIN. (*Catherine Edwin*.) Anonymous. Armorial; Chippendale. Very fine plate.

EDYTH. *E libris Edyth. Starr W. 95.* Pictorial. (See page 148.)

EFFINGHAM. *E. Effingham* (Countess). Armorial; Chippendale; lozenge, supporters, coronet, and motto. She was a daughter of Peter Beckford, Esq., and sister of W. Beckford, of Fonthill; wife of the 2nd Earl of Effingham.

— *Katherine, Countess of Effingham*. Armorial; shield, crest, supporters, coronet, and motto. Daughter of W. Procter, Esq., and wife of the 3rd Earl.

EGERTON. *Lady Anne Sophia Egerton*. Armorial; shield.

— *Sarah Fyge Egerton, 1705. Printed at Winslow, Clarinda.* Printed label.

— *Sibella Egerton*. Armorial.

EGLINGTON. (*Susannah, Countess of Eglington*.) Anonymous. Jacobean.

EGLINTOUNE. *Frances, Countess of Eglingtonue*. Armorial supporters.

— *Eglintoune. Macky Sculpt.*

ELD. *Miss Eld*. Armorial.

ELGAR. *Elizth. Elgar, 1714.* Printed label.

ELGIN. *Countess of Elgin*. Coronet in oval Adam's frame.

ELIZABETH. *Princess Elizabeth*. Armorial; supporters.

ELLESMORE. *Harriet Catherine Ellesmere* (Countess). Armorial; shield and coronet, with winding ribbon, on which the name is inscribed. She was the wife of the 1st Earl of Ellesmere.

— *Mary Louisa Ellesmere* (Countess). Armorial; same as preceding. The fourth daughter of the 1st Earl of Cawdor; wife of the 2nd Earl of Ellesmere.

ELLETT. *Anne Ellett*. Two crests, one above the other.

ELLIS. *Louisa Ellis*. Crest.

ELTON. *Eliz. Elton*. Armorial; lozenge pendent from a bow, and wreaths.

— *Mrs. Jacob Elton*. Printed label.

ELY. *Ann Ely* (Marchioness). Armorial.

— *A. M. Ely* (Anna-Maria, Marchioness). Coronet. She was the eldest daughter of Sir Henry Watkin Dashwood, Bart., and wife of the 2nd Marquess.

ENNISKILLEN. *Charlotte Enniskillen* (Countess). Engraved label.

EST. *Frances Margaret Est.* Armorial; lozenge in an oval frame set with pearls.

ESTE. *Margaret Este, direxit 1774.* Pictorial; literary plate; two vars.; cypher. (See page 19.)

ESTRIDGE. *Eliza Estridge. T. Culleton, 2 Long Acre, London.* Armorial.

ETHELSTONE. *Elizabeth Ethelstone, Her Book. 1740-1.* Printed label.

EVELYN. *Lady Evelyn.* Engraved label.

EVELINA. *Evelina (Rothschild).* Pictorial. By C. W. Sherborn. Initials, "E. R.", with books, lamp, foliated scrolls, etc.

EWBANK. *Jane Ewbank, York.* Engraved label.

EXETER. *The Right Honble. Elizabeth, Countess of Exeter.* A fine armorial plate; shield, supporters, crest, helmet, and coronet. There are twenty-four quarterings, and Brownlowe in pretence surrounded by fine mantling. She was the eldest daughter and co-heiress of Sir John Brownlowe, 3rd Bart., and died in 1723.

— *Elizabeth, Marchioness of Exeter.* Armorial; lozenge, supporters, and coronet. She was the daughter of Peter Barrell, Esq., and Duchess Dowager of Hamilton; widow of the 1st Marquess of Exeter; died in 1837.

EYTON. *(Elizabeth Eyton.)* Anonymous. Armorial; shield.

M. C. E. (Countess). Cypher. S. E. (Eardley). Initials.

FABER. *Mary Anne Faber.* (Woodroffe.) Armorial.

FALL. *Margaret Fall, 1777.* Woodcut label.

FANE. *Honble. Anne Fane.* Armorial; very small lozenge.

— *Blanche Anne Fane (Lady).* By C. W. Sherborn. Pictorial; with motto, "Ne Vile Fano." This plate depicts the various tastes and occupations of its owner. A palette and brushes, guitar, and books are introduced among the foliated decorations.

FANSHAWE. *Althea Fanshawe.* Armorial; lozenge pendent from wreath of palms.

— *Miss Fanshawe.* Cypher.

FARBRACE. (C. A. Farbrace.) Anonymous. Armorial.

FARQUHAR. *Eliza Mary Farquhar.* Armorial.

FARQUHARSON. *Frances Farquharson. Finzean Griffiths and Weigel sc.* Shield and supporters.

FARRANCE. *Harriet Farrance.* Crest.

— *Harriet Farrance.* Printed label, with the well-known verses, "If thou art borrowed by a friend," etc. (See page 195.)

— *Miss Farrance.* Pictorial; name in ornamental frame, surmounted by two figures holding a cross, and encircled by rays. *Farrance del. Hopps sc.*

FAWCETT. *Millicent Garrett Fawcett, by Mrs. Dearmer.* (See page 281.)

FEGAN. *This Book belongs to Kate Fegan. Rhymes.* Printed label.

## I. English Ladies' Plates. 281

FENTON. *Elizabeth Fenton, Sheffield, 1736.* Printed label.

FERGUSON. *Henrietta Nisbetta Ferguson.* Armorial; two shields, accolé.

created Baroness Fermanagh on succeeding to her uncle's estates, 1792; died unmarried, in 1810.

FETHERSTON. *Frances Eliza-*



BOOK-PLATE OF MRS. FAWCETT.

By Mabel Dearmer.

— *Margaret Ferguson.* Armorial shield and crest.

— *Mary Ferguson.* Armorial shield.

FERMANAGH. *M. Verney Fermanagh.* Armorial; shield, supporters, and coronet. She was Mary Verney, daughter of Earl Verney, and was

beth Fetherston. Engraved label.

FFARINGTON. *S. M. and M. H. ffarington, Worden.* Armorial; lozenge in horseshoe of ribbon.

FIELD. *Anna Field.* Engraved label.

— *Louisa Anne Field.* Ar-

morial; shield, crest, and motto.

**FIELDEN.** (*Fielden.*) Anonymous. Armorial; lozenge with palms.

**FINCH.** (*Finch.*) Anonymous. Armorial; suspended lozenge, floral.

— *Cecilia Isabella Finch.* Armorial; pendent from bow, mottoes.

— *The Right Honble. The Lady Charlotte Finch.* Armorial. (See page 73.)

— *Maria Finch.* Armorial.

**FINCHAM.** *Martha de Fincham.* Armorial; with motto. (See page 23.)

**FISHER.** *Constance Fisher, Cherry Mount.* Printed label.

— *Margt. Cathn. Fisher.* Engraved label.

**FISON.** *Mrs. William Fison, The Park, Cheltenham.* Engraved label, with motto.

**FITCH.** *Mrs. William G. Fitch.* Armorial; small shield in silver, U.S.A.

**FITZGERALD.** *Mrs. Fitzgerald.* Armorial; Chippendale.

**FITZHARDINGE.** *Charlotte Fitzhardinge (Baroness).* Engraved label. (See page x.)

**FITZMAURICE.** *Lady Anne Fitzmaurice.* Engraved label.

**FITZ-PATRICK.** *Augusta Fitzpatrick.* Armorial; motto, seal.

**FLADGATE.** *Ann Fladgate.* Armorial.

**FLEMING.** *Mary Fleming, Bath, April 1, 1771.* Printed label.

**FLETCHER.** *Fletcher.* Armorial; Chippendale.

**FLINT.** *Mrs. Alonza Flint, (U.S.A.).* Pictorial; a flint arrow head represents the owner's name, while books,

music, palette and easel, flowers, beehive, etc., are included in the design.

**FLORENCE.** *Mary Sargent Florence.* Pictorial. (Sargent Florence.) (See page 170.)

**FLOWER.** *Constance Flower, A.D. 1885.* Decorated label. (See page 118.)

— *Mary Flower.* Armorial; Chippendale.

**FODEN.** *Sarah Foden, Macclesfield.* Printed label in border.

**FOLKES.** *Folkes.* Armorial (small).

— *Elizabeth Folkes.* Armorial; Jacobean.

— *Silence Folkes.* Armorial; shield, crest, and mantling, early plate.

**FOOT.** *Elizabeth Foot.* Engraved label.

— *Elizabeth S. Foot.* Label; name in oak wreath.

**FOOTNER.** *Jane Footner, the Gift of a Friend, 1836.* Label.

**FORBES.** *Forbes.* Armorial; shaped lozenge.

— *Mary Forbes.* Crest surmounting oval locket, with initials.

**FORD.** *Mary Ford of Pen-carron, 1894.* Armorial; modern Chippendale.

— *Miss Ford.* Engraved label.

**FORSTER.** *Annastatia Forster.* Armorial; lozenge in frame.

— *Elisa Forster.* Armorial; Jacobean.

— *Mary Anne Sidmouth Forster.* Seal. 3 shields.

**FORTESCUE.** *Elizabeth Frances Fortescue.* Armorial

**FORTH.** *Eliza Parker Forth.* Armorial; Chippendale; shield, crest, and motto.

## I. English Ladies' Plates. 283

FOSTER. *Fanny Foster*. Initials.

FOTHERGILL. *Anne Fothergill, Her Book*. Printed at Leeds, 1737. Printed label.

FOTHERINGHAM. *Sophia Fotheringham*. Engraved label.

FOULSTON. *Eliza Foulston*. Armorial shield.

FOX. *Anne Neale Fox*. 2 vars. Armorial.

— *Catherine Paynton Fox*. Printed label. 2 vars.

— *Henrietta Fox*. Crest.

FRAMPTON. *Christabel A. Frampton, R. A. B.* Pictorial. (See page 121.)

— *Louisa Charlotte Frampton*. Engraved label. 2 vars.

— *Harriot Frampton, Senr.* Armorial.

FRANCES. *Frances (Countess Waldegrave)*. Countess' coronet.

FRASER. *Jane Fraser*. Crest.

FREEMAN. *Henrietta Jemima Freeman*. Armorial; lozenge with clouds.

— *Mrs. Edwards Freeman*. Engd. by Humphreys. Muse and Harp.

— *Sarah Freeman, 27, Millbank Street, Westminster*. Printed label.

FRENCH. *Martha French*. Armorial; shield encircled by oval frame.

— *Ex libris Mary Brainerd French*. By E. D. French, U.S.A. Decorated label. (See page 163.)

FURMAN. *Dorothy Furman*. A strap in a circle, bearing the name, and beneath the verses beginning "O for a booke and a shady nooke," etc. (See page 200.)

— *H. F. Fursdon*.

*A. and M. (Finch)*. Anonymous. Lozenge, pendent from bow.

*A. F. (Countess)*. Coronet and cypher.

*C. F. (Baroness)*. Cypher.

*G. F.*, 1895 (Lady Fitzhardinge). By *M. L. O.* Label. (See page 184.)

*H. F. (Fursdon)*. Anonymous. Armorial.

*I. F. (Baroness)*.

*M. F. (Fort)*. Armorial.

— *M. F. (Mary Fortnum)*. Initials, in lozenge-shaped frame.

*M. A. F. (Fothergill)*. Urn and crest.

*M. C. F. (Baroness)*. Armorial; cypher.

*S. F.* Engraved floral label.

GAGE. *Adelaide Rokewood Gage (Lady)*. Armorial; name in ribbon wound round the lozenge. Mottoes, "Bon temps viendra,"—"Lord have Mercy."

GAINSBOROUGH. *The Right Honble. Dorothy, Countess of Gainsborough*, 1707. Armorial. (See page 15.)

— *The Right Honble. Dorothy, Countess of Gainsborough*, 1710. Armorial. (See page 16.)

— *The Right Honble. Dorothy, Countess Dowager of Gainsborough*. Armorial; Jacobean; lozenge, supporters, coronet, and motto.

— *Dorothy, Countess of Gainsborough*, 1710. Label.

GALLANDET. *S. D. Gallandet*, 1894. Pictorial; plate represents a door knocker, U.S.A.

**GALLANDET.** *S. D. Gallandet.* Armorial; shield, crest, and motto, U.S.A.

**GALLIARD.** *Mary Galliard.* Armorial; Jacobean.

**GALLOWAY.** *Anne, Countess Dowager of Galloway.* Armorial; lozenge, supporters, and coronet on a mantle. She was the daughter of Sir James Dashwood, Bart., and second wife of the 7th Earl; died in 1830.

**GALTON.** *Miss Galton, 5, Bertie Terrace, Leamington.* Printed label. 2 vars.

— *Miss Galton, Duddesstone House.* Printed label.

**GALWAY.** *Catherine Elizabeth, Viscountess Galway.* Armorial; shaped lozenge.

**GAMBLE.** *Mrs. Henry Gamble.* Armorial.

**GARDINER.** *Miss Gardiner, I. Gretton fecit.* Armorial; Chippendale.

**GARDNER.** *Margaret Gardner, Fountainbridge.* Printed label.

**GARNAULT.** *Ann Garnault.* Armorial; lozenge hanging from ribbon bow with palms.

**GARRETT.** *Mary Garrett.* Printed label.

**GEARY.** *Mrs. Anne Geary.* Armorial.

**GERMAIN.** *Lady Elisabeth Germain.* Armorial. (See page 60.)

**GIBBS.** *Anna Gibbs.* Armorial; shield.

— *Emily Anna Gibbs, Barrow Court, Flax Bourton, co. Somerset.* Pictorial. By C. W. Sherborn. (See page 118.)

**GIBSON.** *Georgiana Mary Gibson Her Book.* Pictorial; circular tulip.

**GIBSON.** *Miss Gibson.* Leather label.

— *S. A. Milner Gibson.* Pictorial. This plate represents a winged figure standing on two books. She was Susan Arethusa Cullum, and married the Right Honourable Thomas Milner Gibson about 1840.

**GIDEON.** *Maria Marow Gideon.* Crest.

**GILBERT.** *(Gilbert) Paulswarden.* Anonymous. Armorial; Chippendale.

**GIRTON.** *Girton College (Cambridge).* Presented by — 18—. *Harry Soane, London.* Pictorial. (See page 94.)

**GISINET.** *Carlotta Gisinet.* Printed label.

**GIULIA.** *Giulia (Viscountess Villiers).* Coronet.

**GLAMIS.** *Cecilia, Lady Glamis.* By R. Anning Bell. Pictorial. Portrait in oval panel; floral border. (See page 126.)

**GLASGOW.** *Augusta Carr Glasgow.* Armorial; shield and coronet. She was the daughter of the 14th Earl of Erroll, and first wife of the 6th Earl of Glasgow; died in 1822.

**GLEESON WHITE.** *Ex-libris Cicely Rose Gleeson White.* By Harry Napper. (See page 145.)

— *Ex-libris Cicely Rose Gleeson White.* G. W. 1891. Pictorial. (See page 353.)

**GLENDINING.** *Geraldine Glendining.* Engraved label.

**GODWIN.** *Elisa Godwin.* Armorial. (See page vi.)

— *Miss Godwin.* Armorial; shield and crest, wreaths, and palms.

## I. English Ladies' Plates. 285

GOFF. *Maud Goff.* Armorial; shield, crest, and motto.

GOLIGHTLY. *Frances M. Golightly.* Armorial.

GOODMAN. *Ex libris Edith Goodman.* Pictorial. Motto, "Truth is the Hiest Thing that Man may Kepe." (See page 204.)

GORDON. *Mrs. Gordon.* Armorial; motto; Chippendale.

— *Mrs. Gordon* is written below an armorial shield, while above is engraved *Colonel Gordon.* Crest.

— *The Arms of Her Grace, Henrietta, Dutches of Gordon.* Armorial. (See page 72.)

GORE. *Maria Gore, Wilcott Manor,* 1854. Armorial; shaped lozenge.

GOSLING. *Mrs. Gosling.* Armorial; lozenge suspended from ribbon; Adam's wreath.

GOWLAND. *Elizabeth Gowland.* Chippendale; label.

GRACE. *Alice Grace.* Armorial; shield and motto, wreaths, and palms.

— *Eliza Grace.* Armorial.

GRAEME. *Elizabeth Graeme.* Armorial; Chippendale; U.S.A.

GRAFTON. *Mary Grafton.* Armorial; Chippendale; lozenge in square frame; motto.

GRAINGER. *Eleanor Grainger, Embleton.* Motto; wreath of palms and oak branches tied with ribbon.

GRANDISON. (*Lady Elizabeth Villiers, Viscountess Grandison.*) Anonymous. Armorial plate. The arms of General Charles Montagu Halifax on the right, and the lozenge with supporters and coronet of Lady Grandison on the left.

GRATTAN. *Mary O'Kelly Grattan.* Armorial; shield, three crests, and motto.

GRAY. *Mrs. Gray's Circulating Library, No. 19, King Street, Manchester.* Royal arms.

GREEN. *Mrs. Rebecca Green.* Armorial; shield.

GREENE. *Agatha Greene.* By Miss E. Greene. Pictorial. (See page 171.)

— *Ex libris Agatha Royds Greene. E. A. G., 1895.* Pictorial; studio interior, with armorial lozenge in lower left corner of plate.

— *Anne E. Greene.* (Mrs. Walter Greene, of Nether Hall, Bury St. Edmunds.) Pictorial. By Miss E. A. Greene. (See page 171.)

— *Ex libris Edith Anne Greene, 1893.* Pictorial; with armorial lozenge; view of ruin, palette and brushes, books. Motto, "Book openeth Book." Two sizes.

— *Edith Anne Greene.* Pictorial; lozenge and motto. (No books, etc.)

GREENLEAF. *Marion C. Greenleaf.* Armorial. U.S.A.

GREENWOOD. *Rosamund Greenwood.* Armorial; Jacobean.

GREGORY. *Lady Gregory.* Pictorial. By Miss E. Greene. Motto, "Per se." (See page 195.)

— *Lisette Macdougall Gregory.* Pictorial; shield suspended from decayed tree. Woodcut.

— *Mrs. Gregory.* Printed label.

GREGSON. *Henrietta Gregson.* Armorial; Jacobean.

GREISLEY. *Sophia Katherine Greisley, 1837.* Armorial; seal.

**GRENVILLE.** *Miss Ch. Grenville.* Armorial; lozenge with branches; very crude old work.

**GREY.** *Dorothy Grey (Lady).* Ornamental label. By M. L. Orde.

**GRIGG.** *Anne Grigg, 1835.* Printed label.

**GRIMALDI.** *E libris Thomie Georgii, filii Hieronymi Knapp, armigeri, de Vico dicto Norwood, in Comitatu Surreiae et Saræ Elisabethæ filia Wilhelmini Hamby, armigeri, Uxorisejus; quorum alter obiit v die Janarii Anno Salutis MDCCCLXIII Aetatis suaæ LXXVI Altera, vix superstes XVIII die Ejusdem Mensis, Anno Aetatis suaæ LXVI.*

*In memoriam Parentum Hunce Librum Conservari Voluit Maria Anna Grimaldi. Armorial; Jacobean; shield, helmet, and crest. 2 vars.*

**GRIMSTON.** *Elisth. Neswick Grimston.* Armorial; shield.

— (The Honble. Mary Grimston.) Anonymous. Armorial; Chippendale; with motto. She was the daughter and co-heiress of — Lovell, Esq.

**GROSVENOR.** *Dora Grosvenor, 1894.* By C. W. Sherborn. (The late Lady Henry Grosvenor.) Pictorial. Motto, "In good books you have man's labour and God's truth." (See page 117.)

— *Dorothy Alice Margaret Augusta Grosvenor, 1894.* Pictorial. By D. H. G. (Lady Henry Grosvenor). Motto, "Faithful and true." (See page 186.)

**GROSVENOR.** *Millicent Constance Grosvenor, 1894.* Decorated label. By D. H. G. Motto, "Be good, sweet child, and let who will be clever." (See page 186.)

— *Sophia Grosvenor (Mrs. Norman Grosvenor.)* Pictorial. Motto, "Of making many books there is no end" "Hy. Soane, Sc. E. G. del MDCCXCII." (See page 186.)

**GUBBINS.** *Ann Elizabeth Gubbins.* Armorial; shaped lozenge.

**GUEST.** (Lady Charlotte Guest.) Anonymous. Armorial. (See page 73.) She was afterwards Lady Charlotte Schreiber. (See Schreiber.)

— *Lady Theodora Guest.* Monogram. She was the youngest daughter of Richard, 2nd Marquis of Westminster, and is sister of Hugh Lupus, 1st Duke of Westminster, married Thomas Merthyr, son of Sir John and Lady Charlotte Guest, of Dowlaies and Canford Manor.

**GULSTON.** *Eliza Gulston.* Armorial; 3 vars.; *Eliza, Elize,* and *E.* with more or less decorated lozenges.

**GUNNING.** *Charlotte Gunning.* Armorial; lozenge, with wreaths and branches, surmounted by crest.

**GURNEY.** *Ex libris Annie M. Gurney.* Pictorial. (See page 185.)

— *Mary Gurney.* Ornamental engraved label.

**GUTHRIE.** *Barbara Guthrie.* Armorial; shield, crest, and motto. Signed by C. Thomson, Edinburgh.

## I. English Ladies' Plates. 287

GUTHRIE. *Barbara Guthrie.* Armorial; modern Chippendale. Designed by Miss A. B. Woodward.

GWATKIN. *Ann Gwatkyn.* Armorial; Chippendale.

GWENDOLEN. *Gwendolen* (Mrs. Bourke). By C. W. Sherborn. Pictorial. Motto, "Un livre est un ami qui ne se trompe jamais." (See page 116.) — *Gwendolen Ondine.* (Lady G. O. Herbert) Armorial.

GWENDOLINE. *Gwendoline Ondine.* (Lady G. O. Herbert). Very small shield. She was the daughter of the 3rd Earl of Carnarvon.

GWILT. *Mrs. Gwilt.* Armorial; shield.

GWINNETT. *Charlotte Gwinnett, March 1, 1791.* Printed label. — *Mrs. Gwinnett, Penlline Castle.* Armorial; lozenge on mantle.

A. G. Floral initials in a wreath. A. G. (Countess of Galloway). Initials.

B. H. G. de R. (Barbara Yelverton, Baroness Hastings and Baroness Grey de Ruthyn). H. G. (Countess Grey).

J. W. G. (Jane Westropp, Viscountess Gort). S. F. G. "Time tryeth Truth." (Countess). Cypher.

S. F. G. (Countess). W. G. (Viscountess). Cypher.

HACKETT. *Mrs. G. H. Hackett.* Engraved label.

HACKHAM. *Mrs. Judith Hackham, Sept. 3rd, 1731.* One of the University Printing Press labels.

HALES. *Mrs. Hales.* Armorial; shield, and crest.

— *Mary Barbara Hales.* 2 vars. Pictorial. "Unum est Necessarium," "Sta. Maria ora pro me." (See page 59.)

HALKETT. (Halkett.) Anonymous. Armorial.

HALL. *Marcia A. Hall.* Label. Daughter of A. Oakey Hall, Mayor of New York in 1873, U.S.A.

— *Ex Libris Sophia Elizabeth Hall. John Williams, 1894.* Pictorial. Mottoes, "Persevere" and "For Wisdom is more precious than rubies." (See page 151.)

HALSEY. *Eliz. Halsey.* Printed label in oval frame.

HALSTEAD. *Mrs. Halstead, Westerton.* Printed label.

HAMEL. *Mary Annette Hamel.* Pictorial. Signed F. L. (Miss Lister, of West Derby, Liverpool.) Motto, "Loyale, fiddle et droit en avant." (See page 178.)

HAMILTON. *A. T. Hamilton.* Armorial; suspended shield.

— *Isabella Hamilton.* Armorial; shield, crest, two mottoes, "clouded."

— (Mary Hamilton.) Anonymous. Armorial; shield.

— *Rebecca Hamilton, London.* Armorial; Jacobean.

HAMPTON. *Margarett Hampton, 1721.* Leather label.

HANCOCK. *Elizabith Hancock.* Engraved label.

HANNA. *Rhoda Hanna.* Crest; olive branches.

HANNYNGTON. (Euphemia G. Hannyngton.) Pictorial. Name written on a slab among ruined columns, and the Colosseum

in the distance. This plate appears to be one of those stock pattern engravings which were used either as book-plates or visiting cards, and on which the owner wrote his or her name.

**HANSON.** *Mary Hanson, 1773.*  
Label.  
— *Mary Hanson, St. Edmunds' Bury, Suffolk.* Printed label.

**HANTEYN.** *The Seal of Alice Hanteyn.* Armorial; three shields arranged triangularly in a circular frame.

**HARCOURT.** (*Viscountess Harcourt.*) Anonymous. Armorial; Jacobean.

**HARDINGE.** *C. and J. Hardinge.* Armorial; lozenge, pendent from ribbon, branch decoration.

**HARGREAVES.** *Louisa Hargreaves.* Label printed in gold.

**HARPUR.** *The Honble. Catherine Lady Harpur.* Early armorial plate.

**HARPUR-CREWE.** *Ex libris Isabel Jane Harpur-Crewe.* By P. S. H. (Mrs. Swinnerton Hughes.) Armorial. (See page 179.)

**HARRIES.** *Lucia Harries.* Armorial; shield suspended from bow.  
— *Margaret Harries.* Armorial; shaped lozenge.

**HARRINGTON.** *Countess of Harrington.* Armorial; shield on mantle with supporters and coronet.

**HARRIS.** *The Gift of — Harris, widow of the Rev. Dr. William Harris, of Honiton.* Printed label.

**HARRIS.** *Louisa Margaret Harris.* Armorial.  
— *Mary Harris.* Armorial; shield and crest.

**HARRISON.** *Agnes Harrison.* Armorial.  
— *Emma Marion Harrison.* Armorial; shield and motto.

**HARROLD.** *Mary, Countess of Harrold, 1718.* Armorial. (See page 16.)

**HART.** *Elizabeth Martha Hart.* Armorial; shield and crest.  
— *Elizabeth Hart.* Armorial.  
— *Mrs. Hart.* Engraved label in Chippendale frame.

**HARTER.** *Ethel M. Harter.* Crest and motto.

**HARVARD.** *Fanny A. Harvard.* By Harry Napper. (See page 145.)

**HARVEY.** *Frances M. Harvey, 1892.* Armorial; lozenge and motto, palms. Designed by Miss C. Armitage.

**HASKOLL.** *Mrs. Haskoll, 1795.* Red leather label, gilt border, U.S.A.

**HASLAM.** *Ex libris May Haslam.* Signed W. J. (Wickham Jarvis), *Hare sc.* Pictorial. (See page 158.)

**HASTINGS.** *E. Hastings.* Armorial; Jacobean.  
— *Flora, Marchioness of Hastings, and Countess of Loudoun.* Armorial.

**HATHERTON.** *Margaret Hatherton (Baroness).* Armorial; round shield and coronet.

**HATTON.** *Bessie Lyle Hatton. Her book.* Motto, "Hope thou not too much fear thou not at all." Pictorial, by W. H. Margetson. (See page 142.)  
— *Susanna Hatton.* Armorial. (See page 113.)

## I. English Ladies' Plates. 289

HAWARDEN. *Frances Anne, Viscountess Hawarden.* Armorial; supporters.

HAWKE. *Honble. Annabella Hawke.* Armorial; lozenge and supporters. She was the daughter of the second Baron Hawke; died unmarried, 1868.

HAWKINS. (*Hawkins.*) Anonymous.

— *Frances Hawkins.* Armorial; lozenge suspended from bow.

HAWORTH. *Euphrasia Fanny Haworth.* Printed label. 2 vars. Greek motto. Signed *Davies Gilbert, East-Bourn.*

HAY. *Jean Hay, Pitfour.* Armorial; Chippendale, crest and motto.

— *Miss Hay.* Two vars, one armorial with shield, motto, and supporters.

HAYES. *Elizabeth Hayes.* Armorial; shield, crest, and motto.

HAYLEY. *Mary Hayley.* Armorial; shaped lozenge.

HAZELL. *Elizabeth Hazell, Feb. 20, 1788.* Printed label.

HEAP. *Sarah Heap.* Engraved label.

HEATH. *Mrs. William Heath.* Armorial.

— *Ex libris Silvia M. Heath.* By Sydney Heath. Figure reading, amorini at the lady's feet, one with triangle, and the other with a trumpet. 2 vars.

HEATHCOTE. *The Hon. Caroline Frances Lady Heathcote.* Armorial; shield in circular frame. She was the daughter of the 1st Baron Arden (Percival), and wife of Sir William Heathcote, 5th Bart.

HEATHCOTE. *Isabella M. Heathcote.* Initials in frame.

HEATON. *E libris Nellie Heaton.* By H. Isabel Adams. Pictorial. Motto: "Gather ye roses while ye may;" 2 vars. (See pages 176, 177.)

HEBERT. *Mary Ann Hebert.* Armorial.

HEELIS. *Ann Halton Heelis, 1766.* Leather label.

HEIGHAM. *Eliza Heigham.* Armorial; shield.

HENDERSON. *Georgina Henderson.* Crest and motto in frame.

HENDRICK. *Margaret Hendrick.* Engraved label, name on ermine mantle.

HENNIKER. *Miss Henniker.* Armorial; decorated lozenge.

HENRY. *Amelia Henry.* Armorial; shaped lozenge.

— *Mabel A. Henry* (of New York). Large armorial. U.S.A.

HENSHAW. *Sarah Henshaw.*

HENSLOWE. *Frances Harriot Henslowe (Norwich).* Printed label.

HENSMAN. *Hen:mai.* Armorial.

HENVILLE. *Mrs. Charles Bruce Henville, W. Pink, 1850.* Armorial; shaped lozenge on mantle.

— *Mary Ellen Hensman.* Armorial.

HERBERT. (*Herbert.*) Anonymous. Armorial: shaped lozenge and palm branches.

— *Barbara Herbert.* Armorial; Chippendale.

— *Elizabeth Herbert.* Armorial.

— *Mary Caroline Herbert* (Lady Ailesbury). Armorial.

**HERBERT.** *Mary Herbert. Styche (Lady).* Pictorial. Motto: *Records that defy the tooth of time.*

**HERMIONE.** *Hermione.* Duchess of Leinster. Daughter of the 1st Earl of Feversham. Pictorial. By C. W. Sherborn. (See page 116.)

**HERR.** *Herr, by Stauffer, U.S.A.* Armorial; the crest used as supporter to the banner.

**HERSEE.** (*Fanny Hersee.*) Armorial; name in writing; shaped lozenge.

**HERVEY.** *Julie Hervey.* Armorial; shield, with helmet, crest, and motto.

— *Mary, Lady Hervey* (Mary Lepell). Armorial; lozenge, coronet, and motto on a mantle. She was the daughter of Brigadier-General Lepell, wife of John, Lord Hervey, eldest son of 1st Earl of Bristol. Well known as the beautiful Mary Lepell.

**HESILRIGE.** *The Honble. Lady Maynard Hesilrige.* By H. Hayes, 188 Regent Street. Armorial; lozenge and supporters.

**HETHERSETT.** *Hethersett of Shropshire.* Armorial; pendant lozenge, "quel bec."

**HETT.** *Anne Hett, April 10th 1871.* *Noble Art of Printing,* etc. Printed label.

**HEWISON.** *Mrs. L. Hewison.* Armorial; shield, crest, and motto.

**HEWITSON.** *Jane Hewitson, April 24th, 1800.* By Bewick. Pictorial; river scene with post-chaise in distance.

**HEXT.** (*Hext.*) Anonymous. Armorial; shaped lozenge.

— *Frances, Margery Hext, Lostwithiel.* Armorial. (See page 92.)

**HEYLAND.** *M. Heyland.* Armorial.

— *M. R. Heyland.* Armorial.

**HEYWOOD.** *Elizabeth Mary Heywood.* Armorial; shield, with helmet, crest, and motto.

**HILEY.** *Drusilla Hiley.* Printed label.

**HILL.** *Hill.* (Anonymous.) Armorial; lozenge and motto. She was daughter of P. Cornish, Esq., and married John, eldest son of Sir John Hill, Bart., who predeceased his father.

— *Ann Hill.* By Austin, 1825. Pictorial landscape. (See page 68.)

— *Anne Newell Hill.* Armorial; shaped lozenge.

— *Catherine Hill.* Suspended lozenge; olive branches.

— *Emmeline Hill.* Crest.

**HILEY.** *Drusilla Hiley.* Printed label.

**HINTON.** *Mary Hinton, 1783.* Leather label.

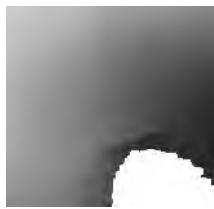
**HIPPISLEY.** *Elizabeth Anne Hippisley, Ston Easton.* Pictorial; lozenge against tree, supporters, motto.

**HOARE.** *Frus. Ann Hoare.* Pictorial; supposed portrait plate. (See page 67.)

— *July Lucy Hoare.* Crest and motto.

— *Sophia Merrik Hoare.* By F. Bartolozzi. Pictorial. (See page 67.)

**HOGG.** *Helen Julia Hogg.* By C. W. Sherborn. Monogram in foliated frame.





## I. English Ladies' Plates. 291

HOLDEN. *Ex libris Alice C. Holden.* By E. D. French. Pictorial. (See page 160.)  
— *Ex libris Violet Holden.* By C. A. L., 1894. (Celia A. Levetus.) Pictorial. Motto, "laborare est orare." (See page 181.)

HOLLOND. *Ellen Julia Hollond.* Armorial; lozenge in ornamental frame.

HOLLOWAY. *Royal Holloway College.* Motto, "In Nomine Dei Nostri Magnificabimur." (See page 97.)

HOLMES. *Margaret Holmes.* Printed label; frame pendent from knots of ribbon and medallion.

HOLMES. (*Holmes.*) Anonymous. Chippendale with motto, "Sanctitas Domini."

HOLROYD. *Ann Freda, and Cath. Holroyd.* Armorial; shaped lozenge.

HOLT. *Louisa Holt.* Printed label.

HOLTE. *Anne Orford Holte.* Armorial.

HOLTZAPFEL. *Miss Holtzapfel.* Printed label.

HOME. (*Countess of Home.*) Anonymous. Armorial; lozenge, supporters and coronet. Motto, "True to the End."  
— *Catherine Ralston Home of that Ilk.* Armorial; shield, crest, and motto. (See page 195.)

HOME. *Ellen Home Senr.* Armorial; shield.

HOPETOWN. *Countess of Hopetown.* Armorial; shield with supporters, coronet, and motto. She was Elizabeth, eldest daughter of the 6th Earl of Northesk, and married in 1766 James, 3rd Earl of Hopetown. She died in 1793.

HORD. *Miss P. C. H. Hord.* Armorial; shield, crest, and motto.

HORNBY. *Martha Hornby.* Armorial; shield, crest, and motto.

HORNER. *Mary Horner.* *Thew sculp.* 2 vars. Armorial. (See page xvi.)

HOSE. *Cliffordir Elizabeth Hose.* *Warwick sc., 145 Strand.* Armorial; shaped lozenge.

HOSKYNS. *Blanche Hoskyns.* Engraved label.  
— *Blanche Hoskyns. North Perrott Manor.* By W. Monk. R. P. E. 1894. Fine modern Chippendale. Motto, "Book openeth book." (See page 291.)  
— *Lydia Hoskyns.* Engraved label.

HOUGHTON. *Catherine Houghton's book, 1784.* Printed label.

HOULT. *Hoult.* Name in decorated lozenge-shaped frame.

HOWARD. *Dorothea Lloyd Howard.* Armorial; shaped lozenge.  
— *Frances Howard.* Engraved label.  
— *Mary Howard.* Armorial; shield.

HOWE. *The Rt. Honble. Charlotte, Viscountess Howe.* Armorial; shield, supporters, coronet and motto. She was the daughter of Baron Kielmansegge, wife of 2nd Viscount.  
— *Lady Mary Howe.* By Yates. Armorial; lozenge on mantle.  
— *Mary Juliana Howe.* Armorial. She was the daughter

of the 4th Viscount, and died unmarried, 1800.

**HOY.** *Elisth. Hoy.* Armorial; shaped lozenge.

**HUDSON.** *Gerdu Hudson.* Armorial: shield, crest, and motto.

**HUGHES.** *Anne Hughes.* Armorial.

— *Emily F. S. Hughes.* Armorial.

**HUISH.** *Johanna Huish.* Type printed. Label. (See pages 5, 58.)

**HUNTER.** *Anna Hunter.* Cypher.

— *Henrietta H. Hunter.* Crest.

— *Marion Hunter, Hunterston.* Armorial; shield, crest, and motto.

**HUNTINGDON.** *Selina, Countess Dowager of Huntingdon.* Armorial. (See page 70.)

**HUNTLY.** *Elizabeth Huntly.* Armorial; shield with supporters and coronet.

**HUXLEY.** *Lucy Huxley, MacClesfield.* Armorial; suspended shield.

**HYLAND.** *Jane Hyland.* Armorial; Chippendale.

**A. H.** (Countess). Cypher.

**B. H.** (Countess). Cypher.

**G. H.** (Viscountess).

**M. H.** (Marchioness). Initials.

**M. H.** (Mary Harvey?)

**M. H.** (In monogram, Mary Henry). Cypher.

**M. J. H.** (Countess). Initials.

**S. E. H. B. & C.** (Duchess of Hamilton, Brandon and Châtelherault). Cypher.

**T. H.** Armorial; palms and festoons.

**IACSON.** *Mary Anton Iacson.* Armorial; shaped lozenge.

**ILCHESTER.** *Maria Ilchester, (Countess).* Coronet. Engraved label.

**INGILBY.** *The Honble. Alicia Margaret, Dame Ingilby.* By C. W. Sherborn. Armorial; shield suspended, border of roses, 2 vars. (Baronet's wife.)

— *Elizabeth Ingilby* (Baronet's wife). Armorial; suspended shield.

**INGRAM.** *The Honble. Mrs. Meynell Ingram.* Armorial; Chippendale frame by C. W. Sherborn, 1887. She was the daughter of 1st Viscount Halifax, and married A. C. Meynall Ingram, Esq., of Temple Newsam, Yorks. (See page 118.)

**INNES.** *Anna Innes.* Crest.

— *Catherine Innes, 1797.* Printed label.

**IRENE.** *Irene.* Royal crown. Engraved label.

**ISAACSON.** *Sarah Isaacson.* Armorial; lozenge hanging from ribbon.

**ISELIM.** *Helen Iselim.* Armorial; U.S.A.

**IVES.** *Mrs. Ives, Catton.* Label in oval frame.

— *Mrs. Ives, Tomblands.* Label in oval frame.

**M. I.** Label.

**JACKSON.** *Ex-lib Alicia Marie Jackson 1894.* T. G. Jackson, A.R.A. Pictorial. (See page 256.)

— *Hannah Jackson (neé Gwilt).* Armorial.

## I. English Ladies' Plates. 293

JAMES. *Anna James.* Crest with *James* beneath, and *Anna* on label above.

JAMESON. *Anna Jameson.* Pictorial. (See page 93.)

JEKYLL. *Agnes Jekyll.* By C.W. Sherborn. Pictorial; lamp-books and foliated scrolls.

JENNER. *Ex libris C. S. Jenner.* Armorial; a feathered hat rests on the top of the lozenge, and an aged cherub with beard supports it beneath.

JERVIS. *Martha H. G. Jervis.* Small armorial.

JOHNS. *Mary Charlotte Johns.* Armorial; shield.

JOHNSTON. *Jane Johnston.* Armorial; shield.

JOHNSTONE. *Ex libris Alison Johnstone, M. Reid.* Pictorial. (See page 186.)

JONES. *Catherine Penelope Jones.* Armorial; shield. (2 vars.)  
— *Elizabeth Jones.* Printed label.  
— *Elizabeth Jones. Mold, 1795.* Printed label.  
— *M. Charlotte Jones of Partglas.* Armorial; shield.  
— *Mrs. E. Jones, Anno Domono (sic) 1821.* Leather label.

JOSEPH. *Edith Joseph.* By C. W. Sherborn. 1893. Pictorial. (See page 117.)  
— *Laura Joseph.* Engraved label in Chippendale frame. By C. W. Sherborn, 1893.

— *Nettie Joseph.* Same plate as her sister's. (See page 118.)

JOSEPHINE. *In Memoriam Josephine, Meldein Lodge.* Label printed in gold.

JURIN. *Miss Jurin.* Armorial; lozenge with wreaths and ribbons.

C. J. (C. Jackson). Engraved label.

J. J. (Countess of Jersey). Cypher and coronet.

M. J. (Miss Jenkins of Bath). Label in lozenge-shaped frame.

KAYE. *Lady Kaye.* Engraved label.

KELSALL. *Elizabeth Kelsall.* Armorial; lozenge and mantle.

KELSO. *Miss Kelso, Frankville.* Engraved label.

KENNARD. *Mrs. Kennard.* Printed label.

KENNEDY. *Charlotte J. Clark Kennedy.* Armorial; lozenge with branches.

KENNICOTT. *Mrs. Kennicott.* Label.

KENRICK. *Elizabeth Kenrick.* Armorial.  
— *Frances Anne Kenrick.* Armorial.

KENT. *Jemima, Dutchess of Kent MDCCX.* Armorial. (See page 16.)  
— *Jemima, Dutchess of Kent, MDCCXII.* Armorial. (See page 16.)

KEPPEL. *Elizabeth Keppel.* Engraved label.  
— *Honble. Mrs. Fred Keppel.* Armorial; Chippendale shield.

KERR. *E. C. Kerr.* Name on shield.  
— *Louisa Hay Kerr.* Crest.

KEY. *Key, J. C.* Armorial.

KILNER. *Kilner.* Armorial; shaped lozenge.

KING. *A. H. King.* Armorial; Adam.  
— *Elizabeth King.* Printed label.

KING. *Lady Isabella King*. Engraved label.

— *Salley King, Owner*. Pictorial. All the copies of this plate are drawn in ink by hand, and not engraved. Two columns support an entablature, in the centre of which is a large representation of a mariner's compass. It is fully described in Dexter Allen's "American Plates," U.S.A.

KINGSLEY. *Sarah Maria Kingsley*. Armorial; shield.

KIRKHAM. *Sarah Kirkham*. Armorial; shield and crest.

KIRWAN. *Lady Victoria Kirwan*. Armorial.

KNIGHT. *Frances Elizabeth Knight*. Engraved label.

— *The Honourable Henrietta Knight*. *Thos. Worlidge fecit*. Armorial. (See page 65.)

— *The Honble. Hentta knight*. Leather label.

KNOTT. *Susannah Knott, Kendal*. Printed label in border.

KNOX. *Hannah Knox*. Armorial; Chippendale.

A. K[night]. Armorial; Chippendale.

C. K. (Countess of Kensington). Cypher.

J. H. L. K. (Lady Lister Kaye).

M. E. K. Signed *Thos. Moring*.

V. M. K. (Lady Victoria Kirwan). Initials in vesica; motto.

LAFARELLA. *Mrs. Lafarella's Boarding School, 95, Stephen's Green*. Pictorial label, school-prize plate. The oval which contains the inscription rests

upon broken rocks interspersed with vegetation, and a temple of Fame is seen on a more distant elevation.

LAGOURGE. *Miss Eliza M. Lagourge*, 1802. Leather label.

LAKE. *Mary Beatrice (Greene) Lake*. *E. Greene*, 1893. Pictorial; old tower, beehive, and open book, on which lies a bunch of keys, and on its leaves the motto, "Non sine Numine."

— *Mrs. Lake*. Engraved label; the inscription appears to have been altered from "The Revd. Mr. Lake."

LAMB. *Eleanor Lamb, Spalding*, 1799. Label.

— *Elizabeth Lamb*. Armorial; shield with crest and motto, name in writing.

LAMBE. *M. Lambe*. Armorial; Jacobean.

LAMBTON. *Jane Dorothy Lambton*. Armorial. She was an aunt of the 1st Lord Durham.

LAMPLOW. *Elizabeth Lamplow*. Armorial; Chippendale.

LANE. *Lane*. Armorial; mod.

LANERTON. *Diana Lanerton (Lady)*. Pictorial; easel with portfolios and books.

LANGFORD. *Lucy Dorothea Langford*. Armorial.

LANGMORE. *Georgiana Langmore*. Engraved floral label.

LANGWORTHY. *E. H. Langworthy*. Armorial; shaped lozenge.

LANSDOWNE. *Emily Mercer Lansdowne (Marchioness)*. Armorial; lozenge and coronet.

LARKIN. *Louisa Larkin*, 1890. Engraved label.

LARNER. *G. J. Larner Her Book*. Portrait plate by C. Larner

Sugden. "Gather ye rosebuds while ye may, Old Time is still a flying." (See page 346.)

LAUNDER. *F. Launder*. Armorial.

LAW. *Elizabeth Sophia Law*. Armorial; shield.

LAWLEY. *Cordelia Lawley*. Armorial; shaped lozenge.

— *S. B. Lawley*. Armorial; shaped lozenge.

LAWRENCE. *Elizabeth Sophia Lawrence*, Knight sc., 1826. *ÆT.* 83. Armorial; large lozenge.

— *Emily Hoe Lawrence*. Engraved label. By E. D. French, U.S.A. (See page 160.)

LEACH. *Jane Leach*. Armorial; shield and crest. Name written.

LEES. *Maria Lees*, Castle Hall, 1825. Leather label.

LEGGETT. *Cora Artemisia Leggett*. E. D. F. 1894. Engraved label. Motto, "Otium sine literis mors est." U.S.A. (See page 162.)

LEGH. *Eleanor Legh*. Armorial. 2 vars. One is inscribed *Roper sc.*

LEICESTER. *Anne Amelia Leicester* (Countess). Armorial mantle.

LEIGH. *Eleanor Lucy Leigh*. Armorial; shield, helmet, and crest. (Now Madame de Falbe.)

— *Eleanor Lucy Leigh*. Seal.

— *Julia Leigh*. Armorial; shield.

— *Marion L. Leigh*, 1891. By C. W. Sherborn. Pictorial. Motto, "On bokes for to rede I me delyte." (See page 198.)

LEIGH. *Marion L. Leigh*. A. W., 91 (Alan Wright). Engraved label. Motto, "Un livre est un ami qui ne trompe jamais." (See page 132.)

— *Mary Leigh*. Armorial; lozenge hanging from bow.

LEIGHTON. *Charlotte Leighton*. Armorial; lozenge in wreath.

LEITH. *Lady Leith*. Armorial; shield with ribbon, bow, and festoons.

— *Mrs. Col. Forbes Leith, Whitehaugh*. 2 vars. Pictorial; a wreath hanging between trees, also drapery, on which is the inscription. Above are 3 crests and 3 mottoes.

— *Mrs. Stuart Forbes Leith, of Whitelands*. Pictorial.

LENNOX. *Lady Mary L. Lennox*. Engraved label.

LE NOIR. *Maria Antoinetta Le Noir*. Cypher in suspended lozenge.

L'ESTRANGE. *Mary L'Estrange*. Armorial.

LEVINGE. *Eliz. Anne Levinge*. Armorial; shield. She was the wife of Sir Richard Levinge, 6th Bart.

LEVETUS. *Ex libris Florence Levetus*. Pictorial. By C. A. L. (See page 183.)

LEWIS. *Jane Lewis, Dennel Hill*. Armorial; shield in seal.

— *Jane Lewis, St. Pierre*. Armorial; shield in seal.

— *Miss Lewis*. Armorial.

LILLINGSTON. *Lydia Lillingston*. Armorial.

LIND. *Elizabeth Lind*. Armorial; shield in circle, motto.

LINDSAY. *Mary Jane Lindsay*. Printed label.

LINDSAY. *Honble. Mrs. Hugh Lindsay.* Armorial; shield, crest, and motto.

LINGARD. *Lingard.* Armorial; lozenge, pendent from bow.

LISLE. *Lady Lisle.* Label.

LITTLEDALE. *Mary Elisabeth Littledale.* Armorial.

LLEWELYN. *Fanny Llewelyn.* Armorial.

LILOYD. *Ann Lloyd.* Crest.  
— *Camilla Lloyd.* Armorial.  
— *Lady Lloyd.* Armorial; Jacobean, crest.

LOCKER. *Eleanor Bertha Mary Locker.* Angel supporting shield with initials.

LOCKER-LAMPSON. *Dorothy Locker-Lampson.* By K. G. (Kate Greenaway.) Engraved label. (See page 168.)  
— *Maud Locker-Lampson.* By K. G. Engraved label. (See page 167.)

LOCKWOOD. *Alice Lockwood.* Armorial; shield and crest.  
— *Levina Lockwood.* Curious old typographical label on pink paper. U.S.A.  
— *Mathilda Lockwood.* Armorial; Adam.  
— *Miss Lockwood.* Armorial; lozenge in wreath.

LOCKYER. *Elizabeth Lockyer, Bath, October 4th, 1768.* Printed label.

LOMBE. *Lady Lombe.* Armorial. (See page 77.)

LONG. *Charlotte Anna Long.* Armorial; shaped lozenge.

LONGUEVILLE. *The Rt. Honble. Barbara, Viscountess Longueville, 1702.* (See page 14.)

LORTON. *Frances, Viscountess Lorton.* Engraved label.

LOUISA. *Louisa (Mrs. Fitzgeorge, née Farebrother, late morganatic wife of the Duke of Cambridge).* Armorial.

LOVE. *M. Love.* Armorial; Chippendale.

LOVELACE. *Ann Lovelace, Oct. 15, 1687.* Label.

LOWRY. *Mary Anne Lowry, Durranchill House, Cumberland.* Armorial; shaped lozenge.

LOWTHER. *The Right Honble. Lady Mary Lowther.* Armorial; shield in wreath of branches.

LUBECK. *E libris suis Louise Iubek.* Pictorial; jar of flowers standing in archway.

LUCAS. *Mrs. P. Lucas.* Crest.

LYGON. *Lady Louisa Lygon.* Armorial; shield. She was the daughter of the 1st Earl Beauchamp.

LYING-IN HOSPITAL. *Lying-in Hospital (Mrs. Meares, proprietor), MDCLXXXIX.* Printed label. (See page 4.)

LYNDHURST. *Sarah G. Lyndhurst (Baroness).* Label. She was the daughter of Charles Brunsden, Esq., first wife of Lord Lyndhurst; died in 1834.

LYSTER. *Jane Lyster.* Armorial.

A. L. (Countess). Cypher.

C. A. L. (Charlotte Anna Long). Armorial. 2 sizes. She was the daughter of Fitzwilliam Dick Hume, of Humewood.

E. C. L. (Countess).

M. A. E. L. (Lyon). Armorial; shaped lozenge.

S. L. (Countess). Cypher.

W. L. (Countess Leven). Initials.

W. A. L. Initials in wreath of oak leaves and palms.

## I. English Ladies' Plates. 297

*W. H. S. F. L.* Armorial; shield, supporters, 3 crests, 3 mottoes.

*laurin.* Motto, "Veritas a quocunque dicitur a Deo est."  
(See page 299.)

**MCANDREW.** *Catherine Mc Andrew.* Printed label.

**MACARMICK.** *Leonora Macarmick.* *Longmaid, sculp.* Armorial.

**MCBURNIE.** *Agnes McBurnie, Grenada.* Engraved label, name in palms and branches.

**MCCARTHY.** *Maria McCarthy.* Printed label.

**MACCLESFIELD.** *Eliza, Countess of Macclesfield.* Engraved label, coronet.

**MACDONALD.** *Louisa Macdonald, M.A. and Fellow Univ. Coll. Lond.* Pictorial; lozenge with galley, in frames.

Motto: "To know the best that has been thought and said in the world."

**MCDONNELL.** *Mrs. McDonnell.* Armorial; Chippendale, shield, and crest.

**MCGLUEY.** — *McGluley.* A typographic plate. The type is set in the form of an urn, within the lines of which are the owner's name and motto.

**U.S.A.** — *Richmal Mangnall.* *Pigot sculpt.* Armorial; in decorated frame.

**MAC GREGOR.** *Charlotte Mary Mac Gregor.* Armorial.

— *(Mac Gregor.)* Anonymous. Same plate as preceding.

**MACKAY.** *Charlotte Mackay.* Armorial; Chippendale.

**MACKIE.** *Sarah Mackie.* Armorial.

**MACKWORTH.** *Ex bibliothecæ Elisaæ Annaæ Mackworth.*

Armorial; lozenge with name on ribbons.

**MACLAURIN.** *Jeanie Ure Mac-*

*laurin.* Motto, "Veritas a quocunque dicitur a Deo est."  
(See page 299.)

**MACLEAN.** *Sarah Maclean.* Armorial; decorated shield, motto.

**MAGUIRE.** *Ex-libris Ellen Maguire, Thanet Lodge.* Pictorial by Harold Nelson.

(See page 159.)

**MAITLAND.** *(Esther) Fuller Maitland.* Armorial.

**MALET.** *S. Malet.* Armorial.

**MANCHESTER.** *Elizabeth, Duchess Dowager of Manchester.* Armorial; lozenge, supporters, coronet, and motto on mantle. She was a daughter of Sir James Dashwood, Bart., wife of 4th Duke. Died in 1832.

**MANGLES.** *Mary Ann Mangles. G. Poore, st. Plymouth.* Armorial; shield, crest, and motto.

**MANGNALL.** *(E. Mangnall.)* Anonymous; armorial. Lozenge in scroll and flower frame. "E. Mangnall, to Sarah Mangnall 1821, to Charlotte Mangnall 1826," is written on it.

— *Richmal Mangnall. Pigot sculpt.* Armorial; in decorated frame.

**MANN.** *Mary Mann.* Armorial; crest in lozenge.

**MANNERS.** *Louisa Julia Manners.* Armorial; shield, crest, and motto. She married, in 1834, George Norman, who was the son of Richard, and Lady Elizabeth Isabella Norman (*née* Manners), daughter of the 4th Duke of Rutland.

— *Lady Robert Manners.* Armorial; shield, crest, motto, and supporters.

**MANSFIELD.** *Frederica Mansfield.* Armorial; shield, and supporters. She was the daughter of Dr. Markham, Archbishop of York, and married the 3rd Earl of Mansfield. Died in 1866.

**MANVERS.** *Anne (Countess of Manvers).* Armorial; shield, coronet and supporters on mantle. She was the wife of the 1st Earl, and died in 1832.

— *Anne Manvers, Holme Pierrepont (Countess).* Armorial; lozenge with supporters on mantle and coronet.

**MARGARET.** *Margaret (Miss Scrope of Danby).* Label; a lozenge with the name *Margaret* on the historical bend of the Scropes, the whole surrounded by a frame adorned with marguerites. By John Henry Metcalfe.

**MARKHAM.** *In the collection of Anne Emily Sophia Markham 1879.* Armorial; shield in Jacobean frame.

— *Mary Markham.* Engraved label.

**MARKLAND.** *Mary Markland, 1780.* S. H. sculpt. Armorial; Adam.

**MARIOTT.** *Anne Mariott.* Armorial.

— *Isabella Mariott.* Armorial; the lozenge hangs from a pedestal with vase supporters, palms.

**MARRYAT.** *Charlotte Marryat.* Armorial; shaped lozenge.

— *Fanny Marryat.* Engraved label.

**MARSHALL.** *Marshall.* Armorial.

— *Marshall.* Armorial; suspended lozenge.

**MARSHALL.** *Maria E. Marshall.* Armorial; shaped lozenge.

**MARTIN.** *(Mrs. Martin.)* Anonymous; armorial lozenge.

**MARTINEAU.** *Mary Martineau.* Armorial; shaped lozenge.

— *The Honourable Mrs. Martineau.* Initials; engraved label.

**MARTYN.** *(Martyn.)* Anonymous; armorial, impaling Offley.

**MARY.** *Mary.* Engraved label.

— *Sister Mary Albert Joseph of the Assumption, Mount Carmel.* Printed label.

**MASKELYNE.** *Margaret Maskelyne.* Armorial lozenge.

**MASON.** *Dame Anna Margaretta Mason, etc. etc., 1701.* Armorial. (See pages 9 and 24.)

**MASSINGBERD.** *Mrs. Margaret Massingberd, 1704.* Armorial. (See page 10.)

**MASSY.** *Miss Massy, Brighton Avenue, Monkstown.* Engraved label.

**MASTER.** *Mrs. Dorcas Rachel Master.* Armorial; Jacobean.

— *Mrs. Master.* Armorial; shield and crest in floral border.

**MASTERMAN.** *Henrietta Masterman.* Armorial; lozenge and motto.

**MATHEWS.** *Anne Mathews.* Engraved label, name encircled by wreath. She was the mother of Charles Mathews, the actor.

**MATTHEWS.** *Mrs. Matthews.* Engraved label.

— *Theodosha Matthews.* Her Book, 1793. Printed label.

**MAURICE.** *Mrs. Maria Marga-*



BOOK-PLATE OF JEANIE URE MACLAURIN.  
Designed by D. Y. Cameron.

*retta Maurice.* Armorial; Chippendale; lozenge and motto.

**MAXWELL.** *Barbara Maxwell.* Engraved label.

— *Helen, Frances Maxwell, Twyning Com: Gloucester.* Armorial.

**MAYOR.** *Mary Mayor.* Armorial; shaped lozenge.

**MAYO.** *Geraldine (Countess of Mayo, 1887.* Woodcut label, with coronet and festoons. Second state of the *Geraldine Ponsonby* label.

— *Geraldine, Countess of Mayo, 1894, by R. Anning Bell.* Pictorial. (See page 127.)

**MEAKIN.** *Mary Lucas Meakin.* Armorial; shield, crest and motto.

**MEAD.** *A. Mead.* Name on shield inside floral border.

**MEADE.** *Ex libris L. T. Meade. A. W. MDCCXCII.* Pictorial. (See page 131.)

**MEDLYCOTT.** *The Honble. Barbara Cockayne Medlycott.* Armorial; lozenge on mantle, 2 vars., one without the mantle.

**MEEK.** *Mrs. John Meek.* Crest and motto.

**MELLISH.** *Catherine M. Mellish.* Armorial; 2 vars.

**MERCERON.** *Mathilda Merceron.* Crest.

**MESSENGER.** *Ex libris Mariae Gerard Messenger.* E. D. French Sc. Pictorial. Design represents four well-known book-plates combined.

**METHUEN.** *Jane Da. Methuen.* Armorial; shield supported by double-headed eagle.

**MIDDLETON.** *Dowr. Lady Middleton.* Initials on lozenge.

**MILBANK.** *Aline Milbank.* Armorial; shield.

**MILLAR.** *Miss Jane Charlotte Millar.* Engraved label.

**MILLER.** *Margaret M. Miller.* Pictorial; a closed book on which sits a cherub inscribing the names of the immortals on a scroll, U.S.A.

**MILLER.** *Martha Miller, Her Book, Nottingham, MDCCXLVI.* Printed label.

— *Mary H. Miller.* Pictorial; landscape. A well with flowing stream, bulrushes, etc.

**MILLS.** *Mrs. C. Mills.* Armorial; shaped lozenge.

**MILMAN.** *One of Lena Milman's Books.* Pictorial; Motto, "Come and take choice of all my Library, and so beguile thy sorrow." (See page 195.)

**MINET.** *Alice Minet.* Pictorial; library interior, a skull on a book, and a cat on a chair, inscription over the bookcase, "Life beyond Life."

**MINSHULL.** *E. Minshull.* Armorial; shaped lozenge.

— *F. Minshull.* Armorial; same plate as the preceding.

**MINTURN.** *Eliza Theodora Minturn.* Armorial.

**MITCHELL.** *E. Jemima Mitchell.* Armorial.

— *Frances Sarah Mitchell.* Armorial; shield.

**MITFORD.** *Emma Kemp Mitford.* Engraved label in floral border.

**MOIRA.** *This Book belonged to Elizabeth Hastings, Countess of Moira, Baroness Hastings, Hungerford, etc. etc., April 1808.* Engraved label.

**MOKE.** *Ex libris Catherine Moke.* Pictorial; conventional pattern.

## I. English Ladies' Plates. 301

**MOLLY.** *Molly (Sneyd).* Armorial and literary. Christian name on closed book suspended from scythe.

**MOLONY.** *Selina Molony.* Engraved label.

**MONSON.** *Lady Monson.* Armorial. (See page 302.)

**MONTEFIORE.** *Henrietta Montefiore.* Armorial; shield, crest, helmet, and motto. She was the daughter of



*The Hon<sup>ble</sup> Mary Monckton.*

BOOK-PLATE OF THE HONBLE. MARY MONCKTON.

**MOLVNEUX.** *Emma Molyneux, Castledillon.* Armorial (Baronet's wife). Shaped lozenge.

**MONCKTON.** *(Eliza Susanna) Monckton.*

— *(Elish.) Monckton.*  
— *The Honble. Mary Monckton.* Armorial. (See illustration.)

Mayer Rothschild of Frankfurt, second wife of Abraham Montefiore.

**MONTGOMERIE.** *Mary Montgomerie (Baroness).* Armorial; shield, with supporters and coronet, palms, 2 vars.

**MONTGOMERIE.** *Hamilton*

*Montgomerie of Newton Lisars Edinr.* Armorial; lozenge, crest and motto.  
**MONTGOMERY.** *Cecilia Montgomery.* Armorial; two shields, "clouded," very small.  
**MOON.** *Fanny Moon.* Crest and motto.

**MOORE.** *Selena Maria Moore.* Armorial; lozenge and palms.  
**MORDANT.** *Elisabeth Mordant,* March 18th, 1761. Printed label.  
**MORDAUNT.** *Elisabeth Mordaunt.* Armorial; lozenge.  
**MORGAN.** *Ex libris Dorothy*



BOOK-PLATE OF LADY MONSON.

**MOORAT.** *Ex libris Lilian Moorat.* P. W. Pictorial.  
 (See page 143.)

**MOORE.** *Bessy Moore.*  
 — *Ex libris Catherine Moore.*

Pictorial. C. H. B. Q. (See page 156.)

— *Emma Moore.* Armorial; seal.

— *Henriette Moore.* Fred Warren inv., Geo. P. Boyce sc. Pictorial.

— *Lady Moore.* (Baronet's wife.) Adam; lozenge.

**Morgan.** L.C.B. Pictorial; a childish figure grasping a book, and tree and flowers. Motto, "Nil desperandum," U.S.A.

**MORRELL.** *Ex libris Beatrice Morrell.* By M. Reid. Pictorial. Motto, "A thought is a thought be it expressed in marble or in words." (See pages 180 and 201.)

**MORRISON.** *A. W. Morrison.* Armorial; lozenge pendent from bow.

*I. Ladies' English Plates.* 303

MORSE. <i>Sarah Morse</i> . Armorial; lozenge and palms.	Armorial; Chippendale, shield, quartering Mulencar of Amsterdam. 2 vars.
MORTON. <i>M. A. Morton, Sheffield</i> . Pictorial. (See page 91.)	MUNN. <i>Marg. Ann Munn</i> ,



BOOK-PLATE OF JESSIE ANN MURRAY.

Designed by George Murray.

MOSTYN. *Constantia Mostyn.* born July 19, 1807. *Susan-*  
Armorial; shield. *nah Munn, born March 22,*  
— *Eliz. Mostyn.* Armorial; 1810. A large label on  
Chippendale; lozenge. yellow paper, U.S.A.  
MUILMAN. *Mary Muilman.* MURRAY. *Lady Charlotte*

*Murray* (1775), date in MS. Engraved label.

**MURRAY.** *Lady Anne Murray.* Cypher. (See page 84.) — *Jessie Ann Murray.* (See page 303.)

**M. A.** (Mary Adelaide, Duchess of Teck). Engraved label. Anonymous. (See page 120.)

**A. C. M.** (Lady Macdonald). Baronet's wife. Armorial; shaped lozenge.

**A. C. S M.** (Hon. Amelia C. Scott Murray). Armorial; shield. She was the daughter of the 14th Lord Lovat.

**C. M. M.** (Mellish). Monogram.

**C. M. M.** (Caroline, Duchess of Marlborough).

**F. M.** (Freda. C, Countess of Mansfield). Cypher.

**H. M.** (Duchess). Cypher.

**H. M.**

**H. M. M.** (Countess of Macclesfield). Cypher.

**J. M.** (Duchess of Marlborough).

**J. M.** Monogram in wreath. (Miss Monson.)

**K. E. M.** *Dunstans fortitudinum Prudentia.*

**M.** (Duchess).

**M. M.** (Minshull). Anonymous; initials in minute seal.

**NAPIER.** *Emily Napier.* Initials on locket. (See page 98.)

**NEILL** *Sarah Smith Neill.* Armorial.

**NELSON.** *Hannah Nelson*, 1782. Leather label.

— *Miss Nelson.* Engraved label.

**NESBITT.** *Mrs. Cosby Nesbitt.* Armorial; shaped lozenge.

**NEVILL.** *Cathe. Nevill.* Armorial; Chippendale. (See page 305.)

**NEVILL.** *Stolen from Lady Dorothy Nevill.* Printed label. (See page 194.) — *Hart. Nevill.* Armorial; Chippendale.

**NEVILLE.** *Honble. Catherine Neville.* Armorial; Chippendale.

**NEWARK.** *Anne Newark* (Viscountess). Armorial; shield, supporters, and coronet on a mantle. Same plate as that of Anne Manvers.

**NEWBOLD.** *Madeline Newbold.* By C. W. Sherborn.

**NEWDEGATE.** *Lady Newdegate* (of Arbury, Warwickshire). Engraved label.

**NEWLANDS.** *Mrs. Newlands.*

**NEWMAN.** *Eliza Newman.* Printed label.

**NEWNHAM.** *Newnham College Library.* 4 vars of printed label.

— *Bibliothecæ Collegii Newnhamensis legavit Coutts Trotter, A. M. Collegii S. S. Trinitatis Apud. Cantabrigienses socius et Vice-Magister, MDCCCLXXXVI.* Armorial; gift-plate. (See page 94.)

**NEWSHAM.** *Margareta News-ham.* Armorial; Jacobean. — *Sarah News-ham.* By Lawson. Armorial; shield.

**NEWTON.** *Lucretia E. Newton.* Armorial; ribbon and wreath. This lady is said to have taken the plate of John C. Williams, by N. Hurd, and, erasing the name and signature, caused her own name to be printed under it in type. U.S.A.

**NEW YORK.** *New York State Board of Women. Managers*

## I. English Ladies' Plates. 305

for the World's Columbian  
Exhibition, 1893. Pictorial;  
a lightly-draped female figure  
holding a torch to light the  
ships at sea.

NICHOLS. (Mrs.) *R(ebecca)*  
*Nichols.* U.S.A.  
—*S.Nichols.* Armorial; shield.

NORFOLK. *Flora, Duchess of*  
*Norfolk.* *G. R. Lee del,*  
*Monypenny sc.* Armorial seal;  
shield and coronet. She was  
Flora Paulyna Hetty Barbara,  
daughter of Lord Dorrington,  
and wife of Henry, 15th Duke  
of Norfolk.



BOOK-PLATE OF CATHERINE NEVILL.

NICKSON. *Sarah Nickson.* By  
*K. G.* (Kate Greenaway). Pic-  
torial. (See page 169.)  
NIXON. *Ann Nixon.* Armo-  
rial; shield.  
NODES. *Alice Nodes.* Armo-  
rial; Jacobean.  
NOEL. *Diana Noel.* Engraved  
label.  
NORCLIFFE. *Isabella Norcliffe.*  
Armorial; shield.

NORMAN. *G. Anna Norman.*  
Printed label.  
NORMANTON. *Jane, Countess*  
*of Normanton.* Coronet.  
NORTH. *The Honble. Ann*  
*North.* By S. G(ribelin). Ar-  
morial. (See page 82.)  
— *E Libris Katherine North.*  
*Her book, 17(29).* Printed  
label.  
NORTHCOTE. *Alice S. North-*

*cote (Lady). Sherborn, 1888.*  
 Motto, "Pages in waiting." Pictorial. (See page 117.)

**NORTHUMBERLAND.** *Duchess of Northumberland, Northumberland House.* Coronet and crest in circle.

— *Duchess of Northumberland, Syon House.* Crest and coronet in circle.

— *C. F. [Duchess of] Northumberland.* Armorial; shields accolé, coronet, supporters, motto.

**NUGENT.** *Barbara Nugent, 1785.* Printed label.

— *Eliz. Nugent.* Armorial; lozenge suspended by ribbon bow. Adam decoration and palms.

— *Georgina Charlotte Nugent.* Armorial; shaped lozenge.

— *(Mary) Nugent.* Armorial; shield, crest, and motto.

**NUNN.** *Charlotte Nunn.* Armorial; Chippendale.

**NUTT.** *Mary Nutt.* Name written in engraved frame.

**E. N.** (Duchess of Northumberland). 2 vars. Cypher.

**L. N.** (Louisa, Duchess of Northumberland). Armorial; shield, motto, and coronet.

**M. A. N.** Floral.

**R. N.** (Baroness Northwick). Coronet, floral.

**OBEE.** *Elizabeth Obee, Her Book.* Printed label. (See page 88.)

**O'BRIEN.** *Constance O'Brien.* Pictorial. By Miss Greene. (See page 172.)

— *Florence O'Brien.* By Miss Greene. Pictorial; view of the coast at Kildare, co. Clare, lozenge in one corner. (See page 171.)

**O'BRIEN.** *Kathleen O'Brien.* By Miss Greene. Pictorial; open door, through which is seen a boat, tent, gipsy kettle, etc., lozenge above.

— *Ex libris Mildred Constance O'Brien.* Pictorial. By Miss Greene. (See page 172.)

**OGILVIE.** *Marian F. Ogilvie.* Crest in strap, with motto.

**OGILVY.** *Emily Ogilvy.* Engraved label.

— *Eveline Ogilvy.* Name on open book.

**O'GRADY.** *Anne O'Grady.* Initials A. G. surrounded by strap, with motto, "Vulneratus non victus."

**OLDFIELD.** *Ex libris Mary L. Oldfield.* *The Elms, Chester.* H. N. (Harold Nelson). Pictorial. (See page 157.)

**OLDHAM.** *Catherine W. Oldham.* Crest.

**OLIVER.** *Ann Oliver.* Armorial; Adam.

**O'MALLEY.** *Eliza Maria O'Malley.* Armorial; shaped lozenge.

**ONSLOW.** (Onslow). Anonymous. Armorial; Jacobean lozenge.

— *Mary Augusta Onslow.* Engraved label.

— *C. M. Wms. Onslow.* Armorial.

— *Mrs. Middleton Onslow, Newman Street.* Engraved label.

**OPPENHEIM.** *M. Oppenheim.* Decorated label. "Or soon or late decays, alas!" (See page 200.)

## I. English Ladies' Plates. 307

ORCHARD. *A. Gertrude Orchard.* Pictorial. *A. W.*, 1895. (Alan Wright.) Landscape with rising sun. "As the sun colours flowers, so Art colours life." (See page 135.)

ORD. *Anna Petronella Ord.* Armorial; Chippendale.

ORDE. *F. Isabel Orde. Orde House,* 1886. Pictorial. By Margaret L. Orde. (See page 184.)

— *Maria Frances Orde.* Pictorial. By Margaret L. Orde. (See page 190.)

O'REILLY. *Margaret O'Reilly.* Armorial; shield, crest, helmet, and motto. Altered from her husband's plate, Mathew O'Reilly, Esq.

ORMSBY. *Anne Ormsby.* Printed label.

OSBORNE. *Osborne* (baronet's widow). Armorial; Jacobean.

— *Ann Osborne.* Armorial; Jacobean.

— *E. Osborne.* Armorial; Adam.

— *Susanna Osborne.* Armorial; Jacobean.

OWEN. *Mrs. Anna Maria Owen.* 2 vars.; armorial; Chippendale.

— *Mrs. Henry Travers Owen.* Armorial; Chippendale; shield, crest, and motto.

OXFORD AND MORTIMER. *Henrietta Cavendish Holles, Oxford and Mortimer.* "Given me by ——." Pictorial. By George Vertue. (See page 63.)

*A. O.* (Arabella, Countess of Onslow. Cypher. *M. O.* (Countess). Initials.

PALK. *Lady Elizabeth Palk, The Rectory, Enfield,* 18—. Printed label.

PALMER. *Elizabeth Palmer.* Armorial; Chippendale. 2 vars. (See page 75.)

— *Miss Palmer, Upper Grosvenor Street, No. 23.* Engraved label.

PAMELA. *Pamela (née Wyndham).* Label. Name in circle, formed by serpent.



*Frances Margaretta Parke..*

BOOK-PLATE OF FRANCES  
M. PARKE.

PARDOE. *J. S. Pardoe.* Pictorial; book, wreath, wings, and pen.

PARFECT. *Susan Parfект.* Armorial; with festoons.

PARKE. *Frances Margaretta Parke.* Armorial; Chippendale. She married J. Beardmore, of Uplands Park, Fareham, Hants. (See illustration.)

PARKER. *Edith Ackroyd Mantell Parker.* Engraved label

PARKER. *Ellen M. Parker.* Name on lozenge.

PARKIN. *Augusta Jane Parkin.* Armorial.

— *Jane Parkin.* Armorial.

PARKINSON. *Juliet Parkinson.* Engraved label.

PARSON. *Louisa Ann Parson.* Armorial.

PARTINGTON. *Catherine Partington.* Name in wreath of palms.

PATTERSON. *Jane Patterson,* 189. By *R. A. Bell.* Pictorial; a lady playing a guitar. (See pages 126, 309.)

— *Jane Patterson, Her Book.* By *R. A. B.* Pictorial. (See page 126.)

PAUL. *Ester Paul.* Armorial; lozenge.

— *Sarah Paul.* Armorial; lozenge.

PAYNTER. *Emily Paynter,* X, *Queensberry Place.* G. A. Lee fecit. Armorial; lozenge with motto in a circular within a square frame; second var. without the frame.

PAYNTON. *Dorothy Paynton,* Ann. Dom. 1626. Printed label.

PEABODY. *Ex libris Mary Peabody,* Oakend, 1893. Signed, *W. F. Hopson, N.H.* Armorial and pictorial. Motto, "Books bring books." (See page 164.)

PEACH. *Amelia Peach.* Armorial; shaped lozenge.

PEAKE. *Ex libris Emily Augusta Peake.* C. W. S., 1894. This old initial letter is of a century old copper. Sherborn has engraved the name and signed it.

PEDDER. *Jane Pedder.* Armorial.

PEIRCE. *Dorothy Peirce of York.* May 27, 1763. Label.

PEMBROKE. *The Rt. Honble. Mary, Countess of Pembroke.* Armorial; shield, supporters, and coronet. She was the sister of Scroop, Viscount Howe, and third wife of the 8th Earl of Pembroke.

PENN. *Isabella Mary Penn.* Armorial; shaped lozenge.

— *Sophia Penn.* Armorial; floral style. R. M. (Mounaine). (See page 64.)

PENNY. *Sarah Penny.* Armorial; shaped lozenge.

PENTON. *Ann Penton.* Armorial; Chippendale.

PERCEVAL. *Catherine Mary Perceval.* Engraved label.

— *Charlotte Isabella Perceval.* Engraved label.

— *Charlotte Isabella Perceval.* Harry Soane, London. Armorial; seal inclosing the initials "C. I. P."; and four lozenges.

— *Elizabeth Ann Perceval,* 1816. Engraved label.

— *Elizabeth Anne Perceval,* 1816. Printed label.

— *Mary Perceval.* Armorial; in square frame, with flowers and motto.

— *Mary Perceval Boulton,* 1804. Engraved label.

— *Mary Jane Perceval.*

— *Viscountess Perceval.* Armorial; shield, supporters, and coronet.

PERCY. *Lady Charlotte Percy.* Armorial.

PERRYN. (Sarah Perryn) *Bloomsbury Square.* Cypher.

PERY. *Jane Pery.* Printed label.

## I. English Ladies' Plates. 309

PESHALL. *Elizth. Maria Mayo*, 1893. (See page 188.)  
*Peshall.* Armorial; lozenge; much curved.

PETERS. *Charlotte Mary Phillips.* Armorial.  
*Peters.* Armorial; shield.

PHILLIPS. *Caroline Philips.* Armorial.  
*Phillips.* Armorial; shaped lozenge.

PHILLIPS. *Mary Dorothea Phillips.* Armorial; shaped lozenge.



BOOK-PLATE OF JANE PATTERSON.

— *Sarah Peters.* Armorial; shield.

— *Sarah Jane Peters.*

PHELIPS. *Constance Phelps, Montacute.* Engraved label in wreath. By *G. M.* (Lady

*Phillips.* Armorial; shaped lozenge.

— *Mrs. Phillips.* Armorial; shield.

PICKFORD. *Frances Pickford.* Armorial.

PIERSON. *Eliz. Pierson, London, printed in the year 1764.* Printed label. Motto, *God is love and that's a mercy.* (See page 196.)

PIGOTT. *Charlotte Pigott, of Whilton, Middlesex, 1737.* Armorial; Jacobean.

PIN. *Ruth Pin.* Engraved label.

PINFOLD. *Arabella Pinfold.* Armorial; shaped lozenge.

— *Louisa Pinfold.* Armorial; shaped lozenge.

PINNOCK. *Lucretia Pinnock.* Armorial.

PITCAIRN. *Elizabeth Pitcairn.* Armorial.

PLOWDEN. *Margaret A. T. C. Plowden.* By C. W. Sherborn. Armorial; lozenge with marguerite decoration.

PLYMOUTH. *The Right Honble. Bridgit, Countess Dowager of Plymouth.* Armorial; lozenge, supporters, coronet, and motto.

POLE. *Margaret Louisa Pole. MDCCCLXXX.* Signed *AV.* Engraved label.

POLLARD. *Miss Pollard.* Leather label.

POMEROY. *Emily Pomeroy.* Engraved label.

POMFRET. *The Right Honble. Henrietta, Countess of Pomfret, Lady of the Bed Chamber to the Queen.* Armorial. (See page 57.)

— *Henrietta Louisa, Countess of Pomfret, one of the ladies of the Bed Chamber to her Majesty, 1733.* Armorial. (See page 19.)

— *The Rt. Honble. Henrietta Louisa Jeffreys, Countess of Pomfret, Lady of the Bed*

*Chamber to Queen Caroline, S. W. invt.* Armorial. (See frontispiece and page 56.)

POMFRET. (*Countess of Pomfret.*) Anonymous. Armorial; lozenge and supporters.

PONSONBY. *Georgiana Ponsonby.* Armorial; shield.

— *Geraldine Ponsonby, 1882.* Printed label.

— *Mabel Ponsonby.* Designed for a child by Lady Mayo. Pictorial; winged child-figure with festoons and ribbons.

PONTHIEU. *Baroness de Ponthieu, Warwick Ff. 145, Strand.* Armorial; lozenge, angel supporters, and coronet on clouds.

POPE. *La[dy] Beata Pope. April 3, 1651.* Printed label.

POPHAM. *Miss Sarah Popham's Book.* Printed label.

POPPLE. (*Popple impaling Mure.*) Anonymous. Armorial; Adam.

PORTER. *Anna Margaretta Porter.* Armorial; lozenge suspended from a bow of ribbons, palm branches below.

— *Ex libris Josephine E. S. Porter. N. H. 1895. W. F. Hopson.* Pictorial. Motto, *"Praeterit enim figura Hujus Mundi."* (See page 164.)

PORTLAND. *Winifred (Duchess of) Portland.* By C. W. Sherborn, 1889. Motto, *"Here may I reade all at my ease Both of the Newe and Olde."* (See page 116.)

PORTRSMOUTH. *Countess of Portsmouth.* Engraved label, U. P. in circle.

POTT. *Anna Louisa Pott.* Name in garter.

## I. English Ladies' Plates. 311

POTT. *Harriet Pott*. Name in garter.

POWER. *Christina Power*. Crest and motto.

POWERSCOURT. *Isabella Powers-court* (Viscountess). 2 vars. Engraved labels.

POWIS. *H. A. Powis* (Countess). Coronet. She was Henrietta Antonia, daughter of H. A. Earl Powis and wife of the 1st Earl Powis of the new creation, 1830.

POWLETT. *Right Honble. the Lady Ann Powlett*. Armorial.

PRATT. *Elizabeth Pratt*. Armorial.

PRESSDEE. *Mary Pressdee*. Printed label.

PREVOST. *Ann Elinor Prevost*. Armorial.

PRICE. *Miss Price*. Crest.

PRIDEAUX. *S. T. Prideaux*. Pictorial. The authoress of "Historical Sketch of Book-binding."

PRIESTLEY. *Miss Priestley*. Engraved label.

PRIMROSE. *The Honble. Mistris Primrose*. Armorial; Jacobean.

PRINCE. *Mary Prince*. Engraved label.

PRINGLE. *(Sarah) Pringle*, 1753. *Mountaine, Sculpt.* Armorial; Chippendale.

PROBY. *Mrs. Charles J. Proby*. Engraved label.

PRYSE. *Margaret Pryse, Woodstock*. Printed label.

PUGH. *Elizabeth Pugh*, 1785. Printed label.

PULTENAY. *(Anna Maria Pultenay)*. Armorial; fine Jacobean plate with boys sustaining the mantle, on which the lozenge rests.

PUNTER. *Rachel Punter*, 1821. Leather label.

PURVIS. *Elizth. Purvis*. Engraved label.

PYM. *Ex libris Juliet Caroline Fox Pym "Carol."* R. A. B. Pictorial. "We bid you to Hope." (See page 123.) — *Ex libris Yolande Sylvia Nina Noble Pym*. R. A. B. Pictorial. Mottoes, "Via," "Poetry," "Prose," "We bid you to Hope." (See page 122.)

PYTCHE. *Charlotte Pytches*. Engraved label; palms.

— *Charlotte Pytches*. Printed label.

PYRUS. *Catherine Amelia Pybus*. *Longmate, Noel St.* Armorial.

A. I. E. P. (Pym). Armorial.

— C. P. (Proby). Armorial; lozenge.

C. E. D. P. Armorial; oval shield on mantle. Countess' coronet.

C. F. P. (Poulett). Countess' coronet.

C. M. P. (Peters). Cypher and palms.

F. P. P. (Pulteney). Armorial.

G. P. (Georgiana Poyntz). Adam; Cypher.

H. S. P. (Harriet Scott, Duchess of Portland).

R. P. P. Armorial.

S. P. (Sarah Perrin), *Bloomsbury Square*. Cypher.

QUEEN. *The Queen to Her Army*, 1855. Inscription within a wreath. This plate was placed in the books given by Her Majesty to her soldiers during the Crimean War.

QUEEN'S COLLEGE. *Queen's College, London. T. Moring sc. Presented by ——.* Oval monogram label. (See page 97.)

QUIN. *Georgina Olivia Quin.* Armorial ; shaped lozenge.

RADFORD. *The Book of Dollie Radford*, signed *B. E. P.* Pictorial ; a harpist playing under a tree, two youthful figures carrying books on either side.

RADNOR. *Helen Mathilda, Countess of Radnor.* By C. W. Sherborn. Armorial ; Chippendale. (See page 118.)

RAM. *Mary Ram.* Printed label.

RAMBOUILLET. *Margaret Ram-bouillet.* Printed label.

RAMSAY. (*Ramsay.*) Anonymous.

— *Lady Ramsay of Balmain.* Armorial : shield (Baronet's wife).

— *Lady Ramsay of Balmain.* Armorial ; lozenge (Baronet's widow).

RANCLIFFE. *Elizabeth Mary Rancliffe (Baroness).* Armorial ; shield, coronet, and supporters.

RANNIE. *Sophia Rannie, from W. G. F. 1823.* Leather label.

RANSSELAER. *Mrs. Van Rans-selaer.* Armorial ; small shield in red, U.S.A.

RATE. *Lucy Rate, Her Book, Deptford, 1783.* Printed label.

RAWLINSON. *Lady Rawlinson.* Armorial ; shield suspended from bow of ribbon.

— *Mary Rawlinson.* Armorial ; decorated shield.

RAYMOND. *Elizabeth Raymond.* Armorial ; Chippendale.

RAYNSFORD. *Eliza Raynsford of Finedon.* Printed label.

REDFORD. *Eliza Redford.* Crest.

REED. *Catherine P. Saybrook Reed, Conn.* Printed label, U.S.A.

REICHEL. (*Reichel.*) Anonymous ; armorial, circular.

REID. *Anne Reid.* Armorial.

— *Dora Lorraine Reid.* Armorial ; shield.

— *Ex libris Julia Cameron Reid.* Pictorial ; by Marion Reid. (See page 188.)

— *Louisa Margaret Reid.* Armorial ; shield.

REYNOLDS. *Hannah Reynolds.* Engraved label, frame with urn, wheat and flowers, U.S.A.

RICH. *Mrs. E. Rich.* Armorial ; shield with crest and motto, encircled with palms.

RICHARDS. *Georgiana Richards.* Armorial ; shield.

— *Mrs. Sally Richards, 1744.* Label, U.S.A.

RICHARDSON. *Richardson.* Armorial ; Chippendale.

RICHMOND. *C. Richmond (Duchess).* Coronet.

— *E. C. Richmond (Duchess).* She was Charlotte, daughter of the 4th Duke of Gordon, and wife of 4th Duke of Richmond.

— *M. Richmond (Duchess).* Coronet on scarf. She was Mary, daughter of the 3rd Earl of Ailesbury, and wife of 3rd Duke of Richmond. (See page 313.)

RICKETTS. *Mrs. Poynts Ricketts.* Engraved label.

## I. English Ladies' Plates. 313

RIDGWAY. *Anna Maria Ridgway.* Armorial; modern Jacobean.

RIDLEY. *Lady Ridley.* Armorial; shield suspended from bow, with palms and wreaths. She was the daughter and heiress of B. Colbourne of Bath, and wife of Sir M. White Ridley. Died in 1806.

RIGBY. *Mrs. Rigby, Mistley Hall.* Engraved label.

RIGDEN. *Miss Rigden, St. Lawrence.* Engraved label.

RING. *Elizabeth Ring, Junr. Bristol.* Engraved label. (See page 87.)

— *Rebecca Ring, Bristol.* Engraved label; 2 vars., second reads *Rebecca Ring, Worcester.*

— *Sophia Ring, Bristol.* Engraved label.

RISDON. *Eliza H. Risdon.* Armorial; shield and crest.

ROADLEY. *Charlotte Roadley.* Crest.

ROBERTS. *Jane Roberts.* Armorial; shield.

— *Mary Ann Roberts. I. D.* Engraved label.

— *The Seal of Mary Ann Roberts.* Armorial; circular.

ROBERTSON. *Arethusa Robertson.* Armorial; decorated lozenge.

— *Helen Laing Robertson.* Engraved label; names inscribed on initials.

ROBINSON. *Dorothea Robinson, July 19, An. Dom. 1746. Printed at the theatre in Oxford.* Printed label.

— *Katherine Gertrude Robinson.* Armorial; lozenge encircled by ribbon with name.

ROBINSON. *Mary Hendon Robinson.* Printed label.

— *Mysie Craig Robinson.* Pictorial. Motto, "A Book for thought, a nook for rest." (See page 198.)

ROCKINGHAM. *M. Rockingham, Grosvenor Square.* Engraved label.

— *M. Wentworth Rockingham* (Marchioness). Armorial; supporters.



BOOK-PLATE OF THE DUCHESS OF RICHMOND.

RODBARD. *E. Rodbard.* Armorial. (See page 107.)

— *S. Rodbard.* Armorial; similar plate to that of E. Rodbard.

RODES. *Mary Rodes, Her Book. Derby, Printed Jan. 1729.* Printed label.

ROE. *Ex libris Florence A. Roe. A. Maude.* Pictorial. (See page 147.)

ROGERS. *The Seal of Mary Ann Rogers.*

ROLFE. *Louisa Rolfe* (name in MS.). Armorial; shield, crest, and motto.

ROOKE. *Miss Cooke's.* Armorial; lozenge on mantle.

ROOS. *The Right Honble. Rachel Manners, Lady Roos, 1700.* Armorial. (See page 24.)

ROSALIND. *Rosalind*; by C. W. Sherborn, 1888. The same design as the Benjamin and Amy Elkin plate, but different names on the books.

ROSE. *Constance Lydia Rose*. Rosebush with name on ribbon, drawn by H. Gough, J. Sachs, sc.

— *Mrs. Rose*. Engraved label.

— *Miss Rose of Kilavrock*. Armorial.

ROSS. (*Lady*) *Mary Ross*. Armorial; shield.

ROTHSCHILD. *Lady de Rothschild*. Engraved label.

ROUND. *Anna Christiana Round*. Armorial; decorated lozenge.

ROWE. *Jane Rowe*. Armorial; lozenge suspended from bow with palms.

— *Miss Rowe*. Armorial; suspended lozenge, palms.

RUCKER. *Caroline Rucker*. Armorial; shield in clouds; two sizes.

— *Lucy Rucker*. Armorial; shield and crest.

RUDD. *Ex libris Agnes J. Rudd*, 1893. By Warrington Hogg. Pictorial. Motto, "The ever welcome company of books." (See page 197.)

RUFF. *Joanna M. Ruff, Washington City*. Printed label within a border of American eagles. U.S.A.

RUSHOUT. *Honourable Anne Rushout*. Engraved label.

RUSSELL. *Ela Monica Russell (Lady)*. Armorial.

— *Harriet Russell*. Crest and motto.

— *Joanna Russell*. Armorial.

RUSSELL. *Martha Russell*. Armorial.

— *Maud Russell*. Monogram C. W. S. Foliated decoration.

RUST. *Miss Lucy M. Rust*, 1797.

RUTLEDGE. *Margaret Rutledge*. Crest.

C. R. (Countess of Rosslyn). Cypher.

F. E. R. *Smith Sc.* Pictorial; initials on a scroll which is supported by a female figure, and an old tree.

F. H. R. *Mistley Hall*. Label. (Mrs. Rigby.)

J. A. R. (Juliana Anne, Countess of Roden). Coronet; cypher. (See page 84.)

K. R. 1789. 2 vars; initials in lozenge with ribbons.

L. R. (Baroness).

R. R. *Tring Park*. Cypher, double R. (Lady de Rothschild).

SABINE. *Frances Sabine*, 1748. Printed label.

ST. ALBANS. *Duchess of St. Albans*. Engraved label.

— *Maria, Duchess of St. Albans*. Engraved label.

ST. GEORGE. *Melesina St. George*. Armorial; lozenge suspended by ribbon: motto. She was the mother of Archbishop Trench.

SALTER. *Ex libris Edith Agnes Salter*. Pictorial; an open book on which is the motto, "Amor et Sapientia." A lighted lamp rests upon another book.

— *Elizabeth Salter, Battlefield*, 1797. Printed label.

**SAMBROOKE.** (*Sambrooke.*) Anonymous.  
— *Judith Vanacker Sam-brooke.* Armorial ; Chippen-dale, lozenge.

**SANDWICH.** *Blanche Sandwich.* Armorial ; shield and coronet ; name on ribbon wound round.

— *The Rt. Honble. the Countess of Sandwich.* Armorial ; Jacobean shield with supporters, helmet, crest, coronet, and motto.

**SANDYS.** *Sedley Frances Bur-dett Sandys.* *Warwick sc. 145 Strand.* Armorial ; shield. (Sedley Frances Burdett mar-ried Charles Sandys of Can-terbury in 1815.)

**SATTERTHWAITE.** *Mary Sat-terthwaite.* Armorial ; lozenge surrounded with scroll-work frame.

**SATTERY.** *Elizabeth Sattery,* 1797. Printed label.

**SAUNDERS.** *Jane Caroline Saunders.* Name on shield, floral decorations.

— *Martha Saunders,* 1777. Armorial.

**SAVAGE.** *Anna Maria Savage.* Armorial ; shaped lozenge.

— *Mary Savage.* Armorial ; ornamental lozenge.

**SAVILE.** *Cordelia Savile.* Armorial ; shaped lozenge.

— *Henrietta Savile.* Armorial ; same plate as the preceding.

**SAVILL.** *Martha Savill, June 25,* 1767. *Noble Art and Mystery of Printing.* (See page 3.)

**SCAWEN.** *Letethea Scawen.* Armorial ; Chippendale.

**SCHALCH.** *Gertrude Geraldine Schalch.* Engraved label ; name in wreath.

**SCHELLEY.** *Frances, Lady Schelley.* Armorial.

**SCHIMMELPENNINCK.** *Mary Anne Schimmelpenninck,* *Harley Place, Clifton.* Print-ed label. "The wicked bor-roweth, and payeth not again. Ps. xxxvii. 21." (See page 194.)

— *L. and M. A. Schimmel-penninck.* *Bristol.* Label as above ; 2 varieties. Second inscribed, 8, *Berkeley Square, Bristol.*

**SCHREIBER.** *Lady Charlotte Schreiber.* Armorial. (See page 71.)

**SCOTT.** *Lady Frances Scott.* Armorial ; Chippendale.

— *Margaret Scott,* 1882. *C. W. S.* Armorial. (See page 117.)

— *Miss Mary Lilius Scott.* Armorial. (See page 81.)

— *Mrs. Scott.* Pictorial ; library interior in which Min-erva sits reading a volume of Pope.

— *Mrs. Scott of Bellevue.* Armorial ; pendent shield, two sizes.

**SCRIMGEOUR.** *Margaret Scrim-geour.* Armorial ; shaped lozenge.

**SCROPE.** *Emily Scrope.* Armorial ; shield surrounded by knot in the heart of a conven-tional rose.

**SCUDAMORE.** *The Right Hon-ble. ye Viscountess Scudamore.* Armorial ; Jacobean lozenge, supporters, motto, and coro-net.

**SEAFIELD.** *Louisa E. Seafield* (Countess). Armorial ; shield, and supporters, coronet, hel-met, motto, and border.

**SELFE.** *Sarah Anne Selfe.* Armorial ; Adam.

**SELWYN.** *Anna Maria Selwyn.* Armorial; Chippendale.

**SEMPILL.** *Maria Janet Sem-pill* (Baroness). Armorial; supporters.

**SEVER.** *New England Historic Genealogical Society Sever Fund.* Engraved label. Mrs. Anne Elizabeth Parsons Sever, widow of Col. James Warren Sever, of Boston, Mass., died at Boston, Dec. 15th, 1877. (See Obituary in the New England Historical and Genealogical Register, vol. 32, page 60.) Mrs. Sever bequeathed to the Society 5,000 dollars, for the purchase of books for the library.

**SEWELL.** *Phœbe Sewell, book, Sept. 11, 1781.* Printed label.

**SEYMOUR.** *Isabella Seymour.* Armorial; seal, motto.

— *Maria Seymour.* Armorial; lozenge and motto.

— *Mary Seymour.* Printed label.

**SHACKLETON.** *Mary Shackleton, Ballitore.* Printed label.

**SHAFESBURY.** *Anne Shafesbury.* Countess' coronet.

**SHALLCROSS.** *Maria Anne Shallcross.* Printed label.

**SHARP.** *Jud. Sharp.* Armorial; in frame.

**SHAW.** (*Ann*) *Shaw.*

— *Edith Shaw.* Armorial.

**SHELLEY.** *Frances, Lady Shelley.* Armorial. She was the daughter and heiress of T. Winckley of Brockhole, and wife of Sir John Villiers Shelley, of Mansfield Park, Sussex.

**SHEPPARD.** *Mary Ann Cotton Sheppard.* Armorial.

**SHELTON.** *Miss Amy Stewart*

**Shelton.** The name in a frame, decorated with pansies. U.S.A.

**SHERIDAN.** *Mary Lothrop Sheridan.* By H. Soane, 1892. Armorial; motto and decorations.

**SHEWELL.** *E. S. Shewell.* Armorial; motto.

**SHIPSTONE.** *Mrs. Elen Shipstone.* Printed at Nottingham. Printed label.

**SHORE.** *Gertrude Shore.* Engraved label; urn and garlands.

**SHORT.** *Catherine Short.* Armorial; pendent lozenge.

— *Mary Ann Short.* Armorial.

**SHORTE.** *Martha Shorte. Sevenoaks, Kent, 1774.* Printed label. 3 vars., dated respectively 1774, 1783, and 1788. (See page 30.)

**SIBLEY.** *Miss Sibley, 99, Linden Gardens.* Armorial.

**SIBTHORP.** *Maria Waldo Sibthorp.* Armorial; shield.

**SIMCOE.** *Caroline Simcoe, Wolsford Lodge.* Printed label.

**SIMCOX.** *Martha Simcox, Her Book, August 30. Anno Dom. 1670.* Printed label.

**SIMMONS.** *Ann Simmons.* Armorial; Jacobean.

— *Metabet Simmons.* Armorial; Chippendale.

**SINCLAIR.** *Miss Sinclair.* Engraved label; piano and harp.

**SINGER.** *Sallie Singer.* Pictorial. Man and woman in antique costume carrying a lozenge on which are the initials S.S. Motto, "L'Amitié c'est L'Amour sans ailes." (See page xiv.)

**SINGLETON.** *Mary Montgomerie Singleton* (Violet Fane, poetess). 2 vars., pictorial. A figure playing a lyre, in a locket suspended from a ribbon on which is the motto "*Levius fit patientia et amore.*" She was Mrs. Singleton, and married in 1894 Sir Philip Currie, Ambassador at Constantinople.

**SKELTON.** *Ada Stuart Skelton*, 1892. A pansy with the motto, "*Plus penser que dire.*"

**SKEY.** *S. L. Skey*: *Spring Grove*. Armorial. (See page 55.)

**SKILTON.** *Mary M. C. S. Skilton, Brentford*. By *M. Skilton* (herself), 1894. Pictorial; initials composed of larvæ with flowers and shells.

**SKINNER.** *C. I. Skinner*. Armorial; shaped lozenge.

— *E. T. Skinner*.

**SKIPWITH.** *Lady Skipwith, Newbold Hall*. Armorial.

**SLIGO.** *Louisa Catherine Sligo*, (Marchioness). Engraved label. (See page 62.)

**SMIRKE.** *Mary Smirke*. Pictorial; lithograph, landscape. (See page 69.)

**SMITH.** *Ann Smith*, 1822. Leather label.

— *Honble. Eliza, Lady Smith*. Armorial; shaped lozenge.

— *Elizabeth Smith*. Armorial; elaborate Chippendale lozenge. (See page 111.)

— *Elizabeth Smith*. Engraved label with small crest on the frame. (See page 87.)

— *Emily Smythies Machell Smith*. By Miss E. Greene. Pictorial; old house, on an open book is inscribed: "Last

home of the last Abbot of Bury St. Edmunds ob. March, 1540. My birthplace."

**SMITH.** *Jemima Margt. Smith*. Armorial; shaped lozenge.

— *The Arms of Lucie Smith*. Armorial; shield and crests, motto, seal.

— *Maria Woodrouffe Smith*. Engraved label.

— *Mrs. Smith*. Armorial; modern Chippendale.

— *Mrs. Smith, Halesowen Grange*. Armorial; modern Chippendale.

— *Rachel Smith's Book, Berwick on Tweed*, 1825. Printed label.

**SMITHE.** *Susannah Smith*. Armorial; Chippendale lozenge, standing in landscape.

**SOMERSET.** *Isabel Somerset, Reigate Priory*. Engraved label; name in conventional laurel wreath.

— *Lady Heniretta (sic) Somerset*, 1712. Armorial; (See pages 10 and 26.)

— *M. Somerset* (Duchess). Coronet.

**SOMERVILLE.** *Aul. Somerville, d.d.* By *T. E. H.* Pictorial. Motto, "*Dic. sapientiae. soror. Mea. es.*" (See page 95.)

**SOPHIA.** *Sophia*. Engraved label; name in wreath.

— *H.R.H. Princess Sophia*. Name in wreath; coronet. (See page 318.)

**SOTHEBY.** *Sarah Sotheby*, 1791. Very small printed label.

**SOUTHAMPTON.** *The Most Noble Ann, Duchess of Southampton*, 1704. Armorial. (See page 15.)

**SOUTHWELL.** *Miss Trafford*

*Southwell.* Armorial; lozenge, suspended by ribbons.

**SPARLING.** (*May Sparling née Morris.*) Anonymous; pictorial; plate inscribed *From the Branch to its Flower, June 1890*, designed by Walter Crane, *W. H. Hooper Sc.* (See page 133.)



BOOK-PLATE OF H.R.H.  
PRINCESS SOPHIA.

**SPARROW.** *Charlotte Sparrow.*  
— *Lady Olivia Barnard Sparrow's Lending Library for Huntingdon and Godmanchester.* Armorial; lozenge in circle.

**SPENCER.** (*Countess Spencer.*)  
Anonymous. 2 vars., armorial; lozenge, supporters and coronet. She was Margaret Georgina, daughter of the Rt. Hon. S. Poyntz, and wife of the 1st Earl Spencer, died in 1814.

— *Georgina Madelina Spencer.*  
Armorial shield.  
— *G. S. Spencer, London.*

(Countess.) Cypher and coronet.

**SPERLING.** *Mary Sperling.*  
Armorial.

**STACK.** *Mrs. I. Stack.* Engraved label.

**STATHAM.** *Elizth. Amersham Statham, 1816.* Leather label.

**STAMFORD.** *Mary, Countess of Stamford.* Armorial; shield, supporters, coronet and motto.

**STANLEY.** *Henrietta Margaret Stanley.* Armorial; Cupids.

**STANSFIELD.** *Agnes Johnston Stansfeld.* Armorial; lozenge, supporters, mottoes.

— *Agnes Johnston Stansfeld.*  
Armorial; lozenge encircled by ribbons on which is the name.

**STAUFFER.** *Florence Scribner Stauffer, 1894.* Armorial.  
Motto, "Veritas Securis."  
U.S.A. (See page 319.)

**STEAD.** *Mrs. Jane Stead.* Armorial; decorated.

**STEILE.** *Mrs. Henry Steile.*  
Label. U.S.A.

**STEIN.** *Mrs. James Stein.*  
Crest.

**STEPHENSON.** *Mary Stephen-  
son.* Armorial; shield.

**STEWART.** *Alice E. Shaw Stewart.* Armorial; seal.

— *Anna Helena Stewart,* 1766. Printed label.

— *Jeannie Stewart, 4 March,* 1869. Crest.

— *Miss Sara Stewart.* Printed label.

— *Mrs. Genl. Stewart.* Crest.

**STIRLING.** *Christian Stirling.*  
Armorial; lozenge, with clouded background.

**STODDART.** *Frances Agnes Stoddart.* Engraved label.

I. English Ladies' Plates. 319

STOKES. *Catherine Elizabeth Stokes.* Armorial; shield.

— *S. M. Stokes.* Susan Mary Stokes of Cheltenham. She was the daughter of George Stokes, Esq., the founder of the "Parker So-

morial; shield, arms in garter.

STRATTON. *D. Stratton.* Armorial.

STREATFIELD. *Martha Streatfield.* *T. W. Sculp.* Armorial. (See page 321.)



BOOK-PLATE OF FLORENCE SCRIBNER STAUFFER.

ciety" for the publication of the works of the Fathers.

SRAFFORD. *Countess of Strafford.*

— *The Rt. Honble. Ann, Countess of Strafford:* Armorial; Jacobean shields accolé, coronet, supporters, and motto.

STRANGE. *Ann Strange.* Ar-

STRICKLAND. (*Henrietta Strickland.*) Anonymous.

Armorial. She was the daughter of Sir William Strickland of Boynton Hall, Yorkshire, born in 1779, died 1859. She was a good water-colour artist.

STRODE. *Anne Strode.* Armorial; shield.

**STRUTT.** *Elizabeth Strutt.* Engraved label.  
 — *Fanny Strutt.* Engraved label.  
**STUART.** *Mary Napier Stuart.* Armorial; shield.  
**STUBBS.** *Anne Stubbs, Uttoxeter.* Printed label.  
 — *Jane Susan Stubbs.* Armorial; shield.  
**STUCKEY.** *Anne Stuckey.* Engraved label with motto on ribbon.  
**SUFFIELD.** *Suffield (Baroness). Coronet.*  
 — *Emily H. Suffield (Baroness).* Coronet. She was Emily Harriet, daughter of Evelyn Shirley, Esq., of Eattington, wife of 3rd Baron Suffield.  
 — *Jennie Suffield.* By Sidney Heath.  
**SULIVAN.** *Elizabeth Sullivan, Warwick sc., 145, Strand.* Armorial; shield.  
 — *Mary Sullivan.* Engraved label.  
 — *Mary Sullivan, Harwich.*  
**SULLIE.** *Katherine Sullie.* Crest and motto.  
**SULLIVAN.** *Anna Maria Sullivan.* Crest encircled with olive branches.  
**SUMNER.** *The Property of Caroline S. Sumner, Otis, Mass: December 1827.* Printed by *G. Whipple.* An unfinished frame in one corner of printed label. She was the sister of Judge Increase Sumner of Great Barrington, Mass., U.S.A.  
**SURREY.** *Charlotte, Countess of Surrey.* Armorial; shield, coronet and palms.  
**SUTHERLAND.** *Marchioness of Sutherland. Dunrobin Castle.*  
**SWANN.** *Miss Swann.* Engraved label.  
**SWEETMAN.** *Elinor Sweetman.* By Agnes Castle. Pictorial. (See page 175.)  
**SWINNEY.** *Charlotte Louisa Swinney.* Armorial.  
 — *Edith Anne Swinney.* Armorial; shield.  
**SYMES.** *Milly Symes.*  
**SYNNOT.** *Jane Synnot.* Pictorial.  
 S and royal crown. (Queen Charlotte.) (See *Charlotte.*)  
**S. & B.** (Countess of Suffolk and Bucks).  
**A. S.** Armorial; lac d'amour.  
 — *A. S.* (Miss A. Scot). Letters in Gothic circle.  
**C. S.** In wreath.  
 — *C. S. Bishton.* (Charlotte Sparrow). Cypher.  
**E. S.** (Lady Elizabeth Smithson). Armorial; Jacobean.  
**E. E. S.** (Lady Sherborne).  
**G. S.** (Countess Spencer).  
**H. M. S. A.** (Stanley of Alderley). Cypher.  
**L. S.** (Louisa, Viscountess Stor-mont).  
 — (Lucy, Viscountess Stor-mont).  
**T. B. S.** Initials on a mantle and coronet. (Marchioness of Stafford.)  
**TALBOT.** *Anne Talbot.* Armorial.  
**TALBOT.** *Mary Talbot.* (Baroness.) Armorial; Jacobean. (See page 83.)  
 — *Mary Talbot (Countess).* Armorial; Chippendale. (See page 81.)  
**TARA.** *Lady Tara.* Coronet.

I. English Ladies' Plates. 321

TAYLER. *Frances Tayler.* Armorial.  
 TAYLOR. *Ex libris Nelly H. Taylor.* Pictorial; C. A. L. Motto, "Without Knowledge Love is vain, without Love Knowledge is vain." (See page 203.)

TENNANT. *Margot Tennant.* The same design as the preceding. She is the wife of the Rt. Honble. H. H. Asquith, late Home Secretary.  
 TENNYSON. *Julia Frances Tennyson, 1814.* Printed label.



BOOK-PLATE OF MARTHA STREATFEILD.

TEMPEST. *Anna Maria Tempest.* Seal.  
 TEMPLE. *Frances Temple.* Armorial.  
 — *Mary Temple.* Crest.  
 TEMPLETON. *Margaret Templeton.* Engraved label.  
 TENNANT. *A. L. Tennant.*  
 — *Laura Tennant.* By H. Soane. Locket containing initials, surmounted by a crest.

TENTERDEN. *Lady Tenderden, 1883.* Armorial; shield, supporters, coronet and motto.  
 THISTLETHWAYTE. *Cath. Thistletwayte.* Armorial.  
 (See page 76.)

THOMAS. *Margaret Thomas.* Armorial; Chippendale.  
 — *Rachel Thomas.* Rail Morgan Coy sc. Armorial.  
 THOMPSON. *Honble.* Caro-

*line Thompson.* Armorial; shield.  
**THOMPSON.** *Elizabeth Thompson.* Armorial.  
 — *Georgina Thompson.* Crest and motto.  
 — *Mary Anne Thompson.* Armorial.  
 — *Sarah Thompson. Poole.* Printed label.

**THORROLD.** *Thorrold.*  
**THROCKMORTON.** *Lucy Throckmorton. W. Darling, Gt. Newport St.*  
**TICHBORNE.** *Mrs. Tichborne.* Engraved label, name in floral frame.  
**TINDALL.** *Hannah Tindall, 1771.* Label.  
**TIPPING.** *(Tipping.)* Anony-



BOOK-PLATE OF KATH. MARIA TISDALL.

— *Sophia Thompson.* Engraved label.  
**THOMSON.** *Georgianna Thompson.* Crest and motto.  
**THORNHILL.** *Mrs. Thornhill.* Engraved label, border with flowers and emblems.  
**THORNTON.** *Augusta Thornton. Presented by Mrs. Eliza Ford of Clifton, 1848.* Name encircled by strap.  
**THOROLD.** *Elizabeth Thorold.* Armorial.  
 — *G. S. Thorold.*

mous. Armorial; Chippendale.  
**TISDALL.** *Kath. Maria Tisdall.* Armorial. (See illustration.)  
**TOTTIE.** *F. S. Tottie. C. Baker.* Armorial.  
**TOWLE.** *Ex libris Ada Maria Towle, 1894.* Pictorial; a lady seated in a wood reading, bust, books, and masks beside her.  
**TOWNSEND.** *Mrs. Townsend.* Engraved label.  
**TOWNSHEND.** *Anne, Vis-*



BOOK-PLATE OF MISS ELINORA TUITE.

countess Townshend. Armorial; shield and coronet with palms.

TOWNSHEND. *The Honble. Dorothy Townshend.* Armorial; Jacobean.

— *Letitia Townshend.* Armorial; Chippendale.

— *Marchioness Townshend.* Armorial; shield and coronet with palms.

— *The Honble. Mary Townshend.* Armorial; Jacobean.

— *Mrs. Mary Townshend.* Armorial; Jacobean.

TREFUSIS. *Eliz. Trefusis.* Armorial; lozenge suspended from bow of ribbon.

— *Lady Trefusis.* Armorial.

TRELAWNY. *Lady Trelawny.* By Hughes. Armorial; shield and crest.

TRENCH. *Caroline Elizabeth Cooke Trench.* Armorial; shield, seal.

— *Letitia le Poer Trench.* Armorial.

TREVELYAN. *Florence T. Caciola Trevelyan.* Hallington Demesne, Northumberland.

*Taormina Sicilia.* Armorial; shield and motto, 2 crests placed one above the other.

TREVENEN. *Miss S. Trevenen.* Armorial.

TREWSDALE. (*Trewsdale, Co. Lincoln.*) Anonymous. Armorial; Chippendale.

TRINDER. *Mrs. Jane Trinder.* Printed at Oxford, June 18, 1713. Printed label.

TRIPP. (*Tripp.*) Anonymous.

TRITTON. *Margaret Tritton.* Armorial shield.

TROTTER. *Ex libris Margaritæ Trotter.* Armorial; circular.

TROTTER. *Margaret Trotter.* Armorial.

TUCKERMAN. *Mary Perry Tuckerman.* Armorial.

TUFNELL. *Ellen Mary Tufnell.* Armorial; crest, helmet, shield and motto.

TUITE. *Miss Elinora Tuile.* Armorial. (See page 323.)

TUNSTALL. *Mary Wycliffe Tunstall.* A remarkable landscape plate. The central object is a tree, to the left of which is a gothic mansion with three towers, on the right at a greater distance, is a more modern residence. Under the tree is an altar or pedestal inscribed: "Sacrum Scientia." In the midst of various objects lying in the foreground is an oval shield with armorial bearings. In front of the older mansion two female figures are walking. The copper of this plate measures 3½ inches by 4½.

TURNER. *A. O. and L. O. Turner, Oaklands.* Armorial.

— *Ex libris Martha Turner,* 1894. Designed by H. A. Headlam. Pictorial; a lady in her garden watering tulips.

TWISDEN. *Lady Twisden. Jennings.* Armorial; Chippendale.

— *Lady Twisden. Jennings.* Engraved label.

TYRCONNELL. *Countess of Tyrconnell.* Armorial; shield, coronet, and supporters.

— *E. Tyrconnell.* Engraved label; floral border.

TYSON. *Anna Tyson. With the best wishes of her sincere friend, E. T.* 3 Coloss. 23, 24. Leather label. (See page 5.)

## I. English Ladies' Plates. 325

TYSEN. *Amelia Daniel Tysen.* Engraved label. (See illustration.)

E. T. (Taylor). *W. Darling fect. Gt. Newport St.* Baronet's wife. Armorial; lozenge suspended from a ribbon with leopards as supporters. (Taylor of Lysson Hall and Jamaica.)

UVEDALE. *Mrs. Sophia Uvedale, Ipswich, 1794.* Printed label.

UXBRIDGE. *Jane, Countess of Uxbridge.* Armorial; lozenge, supporters, and coronet.

VALLANCE. *Mary Gertrude Anne Vallance.* Armorial; shield, crest, and motto.



BOOK-PLATE OF AMELIA DANIEL TYSSEN.

M. K. T. Baroness' coronet. Mary Katherine, wife of 2nd Baron Thurlow. She was a celebrated actress, and died in 1830.

UNSWORTH. *Elizabeth Unsworth's Book.* 2 vars., engraved labels; one plain, one with the rhymes, "Read slowly," etc. U.S.A. (See page 195.)

VANE. *Anne Vane.* Armorial; Chippendale; motto.

VANSITTART. *Caroline Vansittart.* Armorial.

VAUGHAN. *Penelope Vaughan.* Armorial. Adam's decoration with palms.

VEITCH. *Mrs. Veitch.* Armorial; shield, crest, and motto.

VERRALL. *Laura Verrall, Southover.* Armorial; shield.

VERNON. *J. G. Vernon.* Armorial.

VESEY. *The Honble. Constance Mary Vesey. C. W. S. Armorial*; mod. Jacobean.

— *Mrs. Vesey. Gretton, Sculp.* Engraved label in border of lac d'amour.

VILLIERS. *Mrs. Villiers, Close-burne.* Engraved label with initials within a wreath of jessamine. Motto, "Altiora Peto."

VILLA-REAL. *Elizabeth Sarah Villa-Real.* Armorial; oval shield and crest stamped on the paper.

VOSBURGH. *Minnie S. Vosburgh.* Armorial; shield and crest. Motto, "He that loveth a good book will never want a faithful friend, a wholesome counsellor, a cheerful companion, an effectual comforter." U.S.A.

V. (Victoria, Princess Royal.) Initial in garter.

V. R. *Balmoral.* 2 sizes.

— *Ex Bibliothec. Reg. in Castel. Windsor. J. W. West. Mary Byfield, sc.* Arms, coronet, and garter. 3 sizes.

C. V. (Countess of Verulam.) Cypher. (See page 84.)

WADE. *Anna Sutton Wade, 1779.* Leather label.

WADMAN. *The Honble. Mrs. Wadman.* Armorial; Chippendale; shield and motto.

WAKEFIELD. *Emily Mary Wakefield.* "The entrance of thy words giveth light. Ps. cxix. 130. Given to her as a Memorial of her Baptism by her Godfather, Frederick An-

THONY White, xxvi March, 1882." Label.

WALDEGRAVE. *Annette, Countess of Waldegrave.* Armorial; lozenge, supporters, coronet, and motto.

— *Maria, Countess of Waldegrave.* Armorial; shield with garter and supporters.

WALE. *Margatta. Philina. Wale.* Armorial; motto.

WALES. Princess of Wales.

WALKER. *Anna Walker.* Armorial stamp; shield with crest. Jacobean decoration.

— *Anne Walker.* Armorial.

— *Jane Walker.* Name in festooned frame. (See page 114.)

— *Mary Walker's Book.* Printed label.

— *Miss Walker.* Engraved label.

— *Miss Walker, Southgate.* Name on ribbon with flowers. (See page 327.)

— *Sarah Walker.* Armorial; shield, festoons, crest, and motto.

WALL. *Hannah Wall, March 25th, 1744.* Leather label.

WALLACE. *Lady Wallace.* Engraved label.

— *Mary Wallace Her Book, Edinburgh.* Printed label.

WALLINGFORD. *M. C. Wallingford.* (Viscountess.) Armorial; Chippendale; lozenge and coronet.

WALPOLE. *Frances Margaretta Walpole — Charlotte Louisa Walpole.* Armorial.

— *M. Walpole.* Armorial.

— *Margaret Walpole.*

— *Margaret Walpole, 1894.* By Miss C. Armytage. Library interior. (See page 178.)

WALSINGHAM. *C. M. Walsing-*

## I. English Ladies' Plates. 327

ham. Stamped armorial ; lozenge.

WALSINGHAM. *Mrs. Walsingham, New Portugal Street.* Engraved label in frame.

WALTER. *Charlotte Walter.* Printed label.

— *The Honble. Mrs. Walter.* Armorial ; Chippendale ; shield and crest.

— *The Hon. Mrs. Walter.* Printed label.

WARREN. *Elizabeth Warren.* Armorial ; shield suspended from ribbon.

— *Elizabeth Warren.* Books.

— *Mary Warren, 1894.* By E. B. H(oare). Ornamental label.

WARTON. *Mrs. Richard Warton.* Engraved label.

WATERS. *Waters.*

— *Clara Erskine Waters.* Armorial ; shield, and crest.



BOOK-PLATE OF MISS WALKER.

WANDESFORD. *Countess of Wandesford.* Engraved label. She was Agnes Elizabeth, daughter and heiress of John Southwell, Esq., of Enniscouch, County Limerick, and wife of Earl of Wandesford. Married in 1756.

WARD. *Emily Cecilia Ward.* Armorial.

— *Harriet Anna Ward.* By Muitlow. Armorial.

WARDLAW. *Horatia Wardlaw.* Armorial ; shield.

WARREN. *Anne Martha Warren.* Armorial.

WATKINS. *Anna Watkins.* Armorial ; Chippendale ; printed in green, the name added afterwards in black. Oval shield, with crest, and helmet.

WATSON. *Arabella Watson.* 3 sizes ; armorial. (See page 80.)

— *Harriet Watson, Warwick sc.* Armorial ; shield.

WATTS. *Anne Watts.* Crest.

— *Elizabeth Watts, Her Book, May 2, 1698.* Printed label.

WAY. *M. Way.* Armorial.

— *Louisa Adelaide Way Her Book.* T. R. Way, 1895.

Motto, "Infinite Riches in a little room." (See page 150.)

WEAVER. *Weaver*. Armorial.

WEBB. *E. F. Webb*. Armorial.

— *Mrs. Spencer Webb*.

WEBSTER. *Lady Webster*. (Baronet's wife.) Armorial ; shield.

WEDDERBURN. *Mary Wedderburn* (Lady). Engraved label.

WELCH. *Mrs. Welch*. Armorial.

WELDON. *Hon. Mrs. Weldon, Bay view, Wicklow*. Printed label.

WELLESLEY. *Ex libris Ada Hamilton Wellesley*. By Mrs. Dearmer. Pictorial. Motto, "Da molte Stelle mi Vien questa Luce." (See page 180.)

WELLS. *Harriett Wells*, 1816. Printed label.

WEMYSS. *Mrs. Erskine Wemyss*. Engraved label.

WENTWORTH. *Mrs. Juliana Wentworth, Daughter to Thomas Horde Esq. of Coat in Oxfordshire*, 1707. Armorial ; second variety of this plate is dated 1709. (See page 26.)

WEST. *Emma West*. Armorial.

— *Mrs. Sarah West*. Armorial.

WESTCOTT. *Mary Westcott*, 1795. Leather label.

WESTMACOTT. *A. M. Westmacott*. Chippendale ; lozenge, branches, and ribbon knots.

WESTON. (*Mary Weston*.) Crest, name in MS.

WHARTON. *Agnes R. Wharton. T. D. L. In.—C. W. S. sc.* Pictorial. "In libris lux." (See page 117.)

WHARTON. *Susan Mary Anne Wharton*. Armorial ; shield.

WHITACRE. *Ann Whitacre*. Armorial.

WHITAKER. *Whitaker*. Armorial.

WHITBREAD. *Elizabeth Whitbread*. Armorial ; circular shield with name on garter surrounding it.

WHITBY. *Mrs. Whitby, Newlands*, 1832. Armorial. 4 vars. (See page 69.)

WHITE. *Margaret White*, 1895. *C. W. S.* Floral plate. (See page 116.)

— *Ex libris Alexandra Grace White*. Pictorial. *M. Reid*. (See page 187.)

WILDE. *Catherine Wilde*. Armorial ; "clouded" ; motto.

WILDES. *Agnes Wildes*. Armorial.

WILKINSON. *Anne Wilkinson*. Armorial.

— *J. Wilkinson*. Armorial ; Chippendale.

WILLAN. *Mrs. Elizabeth Willan*. Armorial ; shield suspended by ribbons, rose-branches, etc.

— *Isabella Maria Willan*. Engraved label.

WILLIAMS. *Charlotte Williams*. Armorial ; shield, helmet, and crest (modern).

— (*Kate Williams*). Anonymous ; armorial.

— *M. Williams*. Armorial.

— *Miss Williams, 25 Baker Street*. Engraved label.

— *Miss Williams, Penpont*. Armorial.

— *Mrs. Williams*. Armorial.

— (*Onslow Williams*). Anonymous ; armorial.

## I. English Ladies' Plates. 329

WILLOUGHBY. *Frances Willoughby*. Armorial; palms.  
— *Sarah Willoughby*. Printed label.

WILMOT. *Bequeathed by Bridget, Lady Wilmot*. Engraved label.

WILSON. (*Anne Wilson*.) Name in MS.; suspended armorial shield, palm and olive branches.  
— *E. Wilson, Hepscot*. Armorial; shield.  
— *Isabella Wilson, Rigmaden Park*. Printed label.  
— *Jane Wilson*. Armorial; shield.  
— *Jane Wilson*. Printed label.  
— (*Miss Wilson*.) Name in MS. Same plate as that of *Anne Wilson*.

WINDHAM. *Lady Windham*. An early plate.

WINDSOR. *Ann Windsor*. Name in circle, Gothic ornament.  
— *The Honble. Mrs. Catherine Windsor*. Armorial.

WINGFIELD. *Miss Wingfield*. Engraved label.

WISE. *Ex libris E. Lilian Wise*. West del, 1894. *Sapere Aude*. Pictorial. (See page 129.)

WITHAM. *Catherine Witham*. Printed label.

WITTS. *Sarah Witts*. Armorial; Chippendale lozenge, name on scroll.

WOLLASTON. *Anna H. Wollaston*. Printed label.  
— *Catherine Wollaston*. Engraved label; floral decoration.

WOLSELEY. *The Honble. Frances G. Wolseley*, 1891.

By C. W. Sherborn. Armorial; lozenge with festoons.

WOLSELEY. *Louisa Wolseley (Lady), Cloud & Shapland, Holborn*. 1890 del. Name in frame with motto below:  
"But knowledge is as food, and needs no less  
Her temperance over appetite,  
to know  
In measure what the mind  
may well contain,  
Oppresses else with surfeit,  
and soon turns  
Wisdom to folly, as nourishment to wind."

— *Viscountess Wolseley*. Initials in locket with coronet and ribbons.

WOMBWELL. *Lady Wombwell*. Armorial.

WOOD. *Wood*. Armorial; with palm and festoon decoration. (See page 105.)  
— *Mary Wood*. Armorial.  
— *Mary Wood*. Engraved label; name on scroll within Chippendale frame.

WOODCOCK. *Anna Woodcock*. Armorial.

WOODFIELD. *Margt. Woodfield*. Armorial; lozenge in locket, flowering palms.

WOODROFFE. *Selina, Mary Woodroffe*. Armorial.

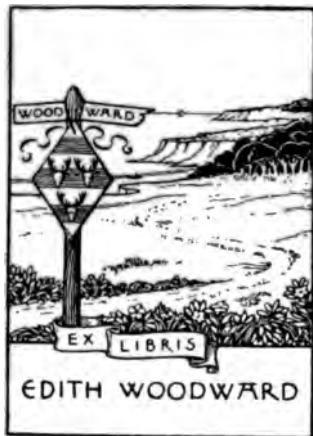
WOODS. (*Woods*.) Anonymous. Armorial.  
— *Katherine Woods*. Armorial; suspended lozenge from ribbon bow.

WOODWARD. *Ex libris Edith Woodward*. Pictorial. U.S.A. (See page 330.)

WOOLLAN. *Ex libris Florence Woollan*. Pictorial. By Marion Reid. (See page 189.)

WOOLLS. *Mrs. Woolls, Kit-knocks, Hanis.* Armorial.  
WORDSWORTH. *Anna Wordsworth.*

WOTTON. *Anne Wotton, her Book, Augst. 11th, 1710.*



BOOK-PLATE OF EDITH WOODWARD.

Printed at Cambridge, etc., etc. Printed label.

WREN. *Anne Wren, Wroxhall Abbey, Warwickshire.* Armorial.

WRENCH. *(Wrench.)* Anonymous. Armorial.

WRIGHT. *Helen Wright, Halston Library.* Armorial.  
— *Mrs. Wright, Bentinck Street.* Engraved label.

WROTTESLEY. *Mary Wrottesley.* Armorial; Chippendale.

WYATT. *Isabella Wyatt, West Grinstead Place, Sussex.* Armorial.

WYATT. *Miss Wyatt.* Armorial.  
WYNDHAM. *Eleanor Wyndham.* Engraved label.

D. S. *W(ebster).* Armorial; shield in lozenge frame.  
E. W. (Countess Waldegrave). Cypher.

J. W. (Jane, Countess of Westmoreland). Coronet in frame.  
*Fait par Valenti à Rome.*

J. R. M. W. (Wright.) Armorial; shield.

M. W. (Marchioness of Westminister.) Engraved label.

— M. W. Cypher in lozenge.  
N. W. Armorial.

YONGE. C. M. *Yonge* (Charlotte M.). Armorial. Authoress of "The Heir of Redclyffe," etc., etc.

YORSTOUN. *Emma Grierson Yorstoun.* Armorial; lozenge, crest, and motto.

YOUNG. *Jane Young.* Armorial.  
— *Olivia Maria Young.* Engraved label.

A. and E. Y. (Yarborough). Armorial. (See page 349).  
L. M. Y. (Yorke). Armorial.

ZANDT. *Ex libris Margaret von Zandt, 1895,* by W. F. Hopson. 2 ovals accolé with a small armorial lozenge between them. On one is the motto, 'Ah well I love these books of mine That stand so trimly on their shelves, With here and there a broken line, Fat "quartos" jostling modest "twelves." A curious company I own, The poorest rank-

ing with their betters. In brief a thing almost unknown, A pure Democracy of Letters. J. G. Saxe.' The other oval contains a library interior.

ADDENDA.

*Hon. Mrs. Charles Bruce*, 1850.  
*Susan Clark*, 1824. Leather label.  
*Anne Damercue*, 1856. Armorial; seal.  
*Ex libris Mollie Derbyshire*, 1895. Label.  
*Mary A. Eggar*, 1858. Label.  
*Margaret Galloway's Book*, 1803. Engraved label.

*Ann Gavey*. Printed label.  
*Elizabeth Diana Gunning*. Engraved label.  
*E libris Harriet C—*, January, 1886. Pictorial.  
*Sarah Heseltine*, 1873. Label.  
*Hannah Dockwray Lancaster*, 1857. Label with God's Providence, etc.  
*Marion*. Pictorial C. W. S., 1888 (U.S.A.).  
*Martha Sarah Macready's library*, left August, 1887, to *Elizabeth Harcourt Mitchell*.  
*St. Catherine's Convent of Our Lady of Mercy, Baggot Street, Dublin, Founded December 12th, 1831*. Engraved label.  
*Elizabeth Statham*, 1816.



BOOK-PLATE OF MARY DUNN.



## II.—FOREIGN LADIES' BOOK-PLATES.

AA (VANDER). *Anna vander Aa* civ. i. iiiic (1597). Printed label; woodcut border, Dutch. (See page 207.)

ABEL. *Mathilde Abel née Berend* (1893). By Sattler. German. (See page 228.)

ANHALT. *Henrietta Katharina, Fürstin von Anhalt.* German, 18th century.

ASCHENBRENNER. *Christiana Aschenbrenner née Musculus*, 1518. German. (See page 207.)

AUSTRIA. *Erzherzogin Elisabeth von Oesterrreich.* (18th century.)

G. M. A.—C. R. Wrangel pin.: M. Heland, fec., (Gustafva Magdalene Arnell.) Anonymous, oval pictorial plate, Swedish. (See page 231.)

M. A. Initials crowned with three crowns and hung with the order of the Golden Fleece. This plate probably belonged to the Empress Marie Anne, wife of Ferdinand II. She was the daughter of Duke William V. of Bavaria (early seventeenth century).

A. N. Cypher. *Alexandra Nicolaievna.* Russian.

BACHOFEN. *Aus der Büchersammlung von Albertine Bachofen von Echt, d.j.* By E. Döpler 1891. An elaborate armorial plate. German. (See pages 229, 333.)

— *Albertine Bachofen von Echt, d. Ae.*, 1893. By E. Döpler. Pictorial. German. (See pages 229, 335.)

BADEN-DOURLACH. *Caroline Louise, Margrave de Baden-Dourlach, née Landgr. de Hesse-Darmstadt.* Old armorial plate. German, 18th century.

BAGGE. *Aus der Büchersammlung von B. Bagge* (1895). Pictorial; landscape. German. (See page 190.)

BAVARIA. *Maria Anna Carolina Pfaltz-Gräf. bey Rhein.* German. Early 18th century plate.

— *Marie Anne, Electrice de Bavière.* Née Princess of Poland. Circa 1780, Munich. Armorial. German.

## II. Foreign Ladies' Plates. 333

BÉAUMANOIR. *Ex Libris à Madame de Beaumanoir.* Armorial. French. (See page 211.)

BEAUVAIS. *Du legs de Madame*

*guier, née La Quiante.* Armorial; in circular frame. Modern German.

BERRY. (*Duchesse de Berry.*) Anonymous; armorial. Arms



BOOK-PLATE OF ALBERTINE BACHOFEN VON ECHT.

*la Maréchale de Beauvais, à Madame de Poix, sa Belle-fille.* Printed label. Gift-plate.

BENSHEIMER. *Ex libris J. A. Bensheimer - Mannheim.* Signed *Ida Coblenz.* Pictorial. BÉRINGUIER. *Claire Bérin-*

impaled, Duchess' coronet, 2 vars. French. (See page 215.)

BETHMANN. *Freifrau Helene von Bethmann, née Baroness Wendland.* Modern German.

BLACAS. *Comtesse Xavier de Blacas.* Modern armorial. French.

BOISGELIN. *Madame la Comtesse Boisgelin Dame de Remiremont.* Motto, "In virtute vis." Armorial; coronet. Cupid supporters. French.

BOLLEN. *Avis aux Seigneurs et Dames arrivant à Spa. L'Épouse Bollen, née Desoer, Imprimeur-Libraire, occupant toujours sa Boutique, rue de l'Assemblée, à Spa, prend la liberté d'offrir ses services et se recommande aux Seigneurs et Dames pour l'impression de leurs Cartes de Visite et de Congé, qu'elle imprime comme de coutume et pour tout ce qui regarde son commerce de Librairie et Imprimerie. Elle a un assortiment complet de Livres François et Anglois qu'elle donne en lecture pendant la saison dont elle en distribue le Catalogue. Elle reçoit régulièrement deux fois la semaine les Gazzettes François, Angloises et Irlandoises, qu'elle donne à lire par subscription. On trouve chez la même du Papier à écrire de toutes qualités. Plumes, Encre et la plus fine cire d'Angleterre.*

*To the Nobility and Gentry at Spa.*  
*Mrs. Bollen, born Desoer, in the Assembly Street at Spa, Keeper of the English and French circulating library, begs leave to recommend herself to the nobility and Gentry and her Friends in particular, for the printing of their Visiting cards, commonly used at Spa. She receives as usual twice a week the English,*

*Irish and French Newspapers by Subscription.*

*N.B. English books lett out, and stationary ware of all sorts sold. (See page 223.)*

BONNEMAINS. *Vtesse. de Bonnemains, 1888.* French. (See page 223.)

BONNEVIALLE. *Distribution des Prix Pensionnat des Sœurs de Notre Dame à Marche. 1er Prix de Bonne Conduite décerné à Melle Mary Bonnevialle Elève de la division Supérieure le 13 Août 1891. La Supérieure Sr. Antoinette des Anges.* Prize Plate.

BORDE (DE LA). *Bibliothèque de Madame de la Borde.* Engraved label. French.

BOUCHARD. *Madame de Bouchard. Augustus in. et Sculp.* Old engraved label. French.

BROGLIE. *Madame la Maréchale, Duchess de Broglie.* Armorial; two shields accolé on a crowned ermine mantle. Two marshal's batons crossed behind, roses below. French.

BRUNSWICK. *Elisabetha Sophia Maria verwitwete Herzogin zu Br. u. Luen.* (Brunswick and Lüneburg.) Armorial with coronet. German, 18th century.

BU (DU). *Madame du Bu de Longchamp by Ollivault, 179.* French.

BURGHESE. *Ex legato Sororis Napoleonis Paulinae Burghesiae. A.D. mcccxxv.* Gift label. Italian. (See page 223.)

L. B. (Madame Baillieu). *F. Vernon del: Emile Sulpis Sculp.* Library interior. French.



BOOK-PLATE OF ALBERTINE BACHOFEN VON ECHT.

CAVALCANTI. *Ex libris A. de Cavalcanti.* Portrait plate. Brazilian. (See page 234.)

CHASTEL DE LA HOWARDRIES. *Bibliothèque de la Comtesse du Chastel de la Howardries, née Montury-Homgacherde Chateau Vieux. Maclines.* Motto, "Porte en soi Honneur et Foi." Armorial. French. (See page 210.)  
— (Anonymous); the same on a mantle.

CHAVERNAC. *Bibliothèque de Madame Chavernac.* Signed P. B. lith. Nicolas Digout. Armorial; Chippendale; shield, with initials C. C. cupids in clouds and rays. Motto, "To Kill Time or amend I am a ready Friend" French.

COLLREPP. *Amanda von Collrepp née von Borcke.* 1892.

COSTA DE BEAUREGARD. *Marie Costa de Beauregard.* Armorial; lozenge in frame. Savoy. (See page 220.)

COURLANDE. *Bibliothèque de S. A. S. Madame la Duchesse de Courlande.* Armorial. (Circa 1820.) German. (See page 226.)

G. C. (Gerda Carlander) 1890. Signed M. J. Eighorn. Anonymous; literary label. Swedish.

D'ALLERAY. *Madame d'Alleray. Durand D. V. inv. del Louise Le Daulceur Sc.* French.  
— *Mademoiselle D'Alleray.* Armorial; lozenge, and bank of roses. Motto, "Piccola si ma studiosa." French. (See page 218.)

DAMAS. *Comtesse Charles de Damas.* French.

D'ARBERG. *La Comtesse d'Arberg de Neufchâtel.* (18th century.) Swiss.

D'ARCONVILLE. *A Madame d'Arconville.* Signed, C. Eisen Del Louise le Daulceur Sculp. et in. Pictorial. French. (See page 218.)

DASSEL. *Margareta von Dassel, 24 Dec. 1769.* Armorial; German. (See page 208.)

DAULCEUR. *Madame Le Daulceur. Ed. Bouchardon in del. Louise le D. sculp.* French. (See page 217.)  
— *Madame le Daulceur.* Smaller unsigned plate. French.

DEICHMANN. *Hilda Eveline Marie von Deichmann.* Armorial; shield, coronet, crest, supporters, and family motto in black octagonal frame. German.

DESPIN. *Madame la Marquise des Armoises et Despin, cour 1733.* Armorial.

D'HALLOT. *Marie Catherine d'Halot.* 1781. French. (See page 216.)

DIETRICHSTEIN. *Maria Dorothea Princessin von Dietrichstein née Princess Salm.* Armorial; 18th century, Austrian.

DOHNA. Anonymous, armorial plate with coronet, inclosed in circle. (Hedwig Ulrica Gräfin Dohna, née Baroness de Geer.)

DOLFINO. *Caterino DolFINO.* Armorial; Italian. (See page 222.)

D'OSSUN. *Bibliothèque de Madame la Ctesse. d'Ossun.*

## II. Foreign Ladies' Plates. 337

Arms impaled ; ducal coronet. French.

**DOTTER.** *Anna Gustasz Dotter.* *Elvia* 1688. Label. Swedish. (See page 208.)

**D'YVE.** *Anne Therese Ph. d'Yve.* Armorial ; Jacobean, coronet. This lady died in Bruxelles, 25 March, 1814, aged 75 years.

**EGGENBERGER.** An anonymous armorial plate of 15th century. (See page 207.)

**ELIZABETH.** *Madame Elizabeth de France.* (See page 54.)

**ESTERHAZY.** *Comtesse d'Esterhazy née Comtesse Plettenberg.* (Circa 1870.) (See page 224.)

**ETEVENON.** *Ex libris de Ma Tante Pauline Etevenon, P. Adolphe Varin del sc.* 1880. Library interior, cypher on book, G. E. French.

**FLEURY.** *Bibliothèque à Madame la Marquise de Fleury.* Armorial ; shields, accolé, coronet, and supporters. French, 18th century.

**FOLTZ.** *Biblio. de Me. Foltz née Fortia de Piles.* Printed label.

**FOURBAIN.** *Les Armes de Mlle. de Fourbain de Janson qui Epousa Monsieur de Cambrais de Villeron.* Armorial ; coronet, and supporters, old French plate.

*M. A. G. F. V. K. V. W. G. G. V. W.* = M. A. Gräfin Fugger von Kirchberg und Weissenhorn geborne Gräfin von Welsperg. Bavarian, 18th century.

**GALLITZIN.** *Amalia, Fürstin Gallitzin.* German, 18th century.

**GEMMINGEN.** *Maria Elizabeth, Baronne de Gemmingen, née Gräfin von Nesselrode-Lands-cron* (circa 1750-1775). German.

**GEORGEL.** *Ex libris de Marie Georgel.* Signed *Ad. Noel Gr.* Literary plate. French. (See page 219.)

**GERMANY.** *V. Princess Royal.* Coronet. (H.M. Victoria, Empress of Germany.)

— An anonymous plate, inscribed *Zum 27 Februar 1881 die Corporation der Berliner Buchhändler.* Dedication for the wedding of the present Emperor and Empress of Germany.

— *H.M. Auguste Victoria, Kaiserin und Koenigin* (Empress of Germany and Queen of Prussia, 1893) *G. Otto*, '93. (See page 227.)

**GIRANGY.** *Madame de Girangy. Boisgelou.* French.

**GOTTSCHED.** *L. A. V. Gottschediae, biblioth., née Louise Adelgunde Victorie Kulmus.* German, 18th century.

**GUAITA.** *Ex libris Pauline v. Guaita Geb. Fellner, Frankfurt, A.M.* Pictorial ; signed *W. S. (Schulte)* 1895. The inscription is on the leaves of an open book, which rests on a balcony overlooking a piece of water ; on a tiny islet stands a pedestal with classic bust. Mountains form the background. German.

**GUEMENÉ.** *Bibliothèque de Me. La Princesse de Guemend.*

Armorial ; oval rocaille frame and coronet.

**GUENET DELOUYE.** *Ex libris L. E. Guenet Delouye.* Armorial. French. (See page 213.)

**T. G.** (*Princesse Tatiana Gararine, demoiselle d'Honneur de L.L. M. M. les Impératrices de toutes les Russies.*) Anonymous plate. (See page 225.)

**HAHN-BASEDOW.** *Aus der Bibliothek der Gräfin Therese Hahn-Basedow geb. Gfin. Henckel von Donnersmarch, 1890.* German.

**HAUSEN.** *Alexandra, Freifrau v. Hausen, geb. von Collrepp.* German.

— *Elisabeth* (Baroness) *von Hausen* (*née* von Hartmann-Knoch). Designed by her brother-in-law, Erich Freih. v. Hausen. German.

— *Elisa* (Baroness of) *Hausen* (*née* von Francke). Armorial ; by her son Erich Freih. v. Hausen (1893).

**HENZLER.** *Pauline von Hensler, Edle von Lehnensburg, geb. Freiin von Grossschedel, 1894.* An elaborate armorial plate consisting of two shields accolé, background of trees, musical instruments and books on bracket, clouds and rays. German.

**HILDEBRANDT.** *Frau Marie Hildebrandt's Buch, 1893.*

**HÜGEL.** *Freiin Alex: von Hügel 1875.* German.

**JEETZE.** *Sophie Marie Charlotte de Jeetze, née von Lattorf.*

By *Gericke.* German, 18th century.

**JONSAC.** *Madame la Comtesse de Jonsac.* Two shields accolé ; ducal coronet and supporters.

**KARADJA.** *Princess Karadja.* Shield, supporters, helmet, crest and motto on ermine mantle surmounted by royal crown. The late Prince Karadja (Greek) was formerly Turkish Ambassador at the Hague.

**KLINGSPOR.** *Madame von Klingspor née Liliestrate.* Swedish.

**KNOBELSDORFF.** *Elizabeth von Knobelsdorff.* Arms in frame, decorated with roses and quatrefoils. Circa 1892.

**KOENIG.** *Elise Freiin Koenig, 1857.* German.

— *Elise Freiin Koenig, 1873.* Armorial. German. (See page 221.)

**KRYSPIN.** *Aus der Büchersammlung von Rosa Kryspin.* Armorial. Austrian.

**KUSSEROW.** *Charlotte von Kusserow 1894.* German.

**LABRIFFE.** *Margueritte Geneviève de Labriffe, Comtesse de Choiseul.* Armorial. French. (See page 210.)

**LAFORCE.** *Bibliothèque de Madame la Duchesse de Laforce.* Arms impaled, ducal coronet and mantle. French.

**LANGLAC.** *Madame La Comtesse de Langlac.*

**LAUBESPIN.** *Mde. de Laubespain Chan de St. Louis.* Label



BOOK-PLATE OF MARY DE LAMERIE.

with ornamental border. Circa 1790. French.

LEININGEN-WESTERBURG. *Josephine Gräfin zu Leyningen-Westenburg-Ney-Leyningen*. Two shields accolé, coronet (1889). German.

— *Aus der Buechersammlung Marie Magdalene Gräfin zu Leiningen-Westenburg geborenen Rogalla von Bieberstein München, 1892.* Armorial. W. Behrens. (See page 341.)

— *Ex libris Marie Magdalene Gräfin zu Leiningen-Westenburg, geborne Rogalla von Bieberstein 1895.* Signed Hamboeck & Co. and Sch. v. B. Pictorial. German.

LERCHENFELD. *A la Baronne de Lerchenfeld Siesbach née Comtesse de Haslang.* Armorial. German, 18th century. (See page 212.)

LICHTENSTERN. *Lili (Baroness) von Lichtenstern, Geb. von Ehrenfels 1892.* 3 vars.

LINDHEIMER. *Clara Lindheimer (née von Reiche).* Signed E. Doepler, 1892. Two shields with crests supported by a female figure in the centre. German.

LIVINGSTON. *Miss R. Livingston.* Frankfort. By Miss Bagge. German.

LOWTZOW. *Jenny von Lowtzow, 1894.* Coloured; armorial. German.

LUCCA. *Ex libris di S. M. la Duchessa di Lucca.* (Circa 1801.) Italian.

MAC MAHON. *(La Marquise de Mac Mahon.)* Anonymous. Armorial; shield, supporters,

coronet, helmet, crest and motto.

MECKLENBURG. *(Luise Friederike, Herzogin von Mecklenburg, geb: Herzogin von Württemberg.)* Anonymous. German, 18th century.

MELLET. *Mde. la Comtesse de Mellet.* Signed Ed. Bouchardon in. del. Louise Le D. Sculp. French.

— *Bibliothèque de Mde. la Comtesse de Mellet.* Pictorial. French. (See page 218.)

MEYER. *Alice Meyer.* Name label, floral decoration. German (1895).

MIRBACH. *Camilla, Freifr. von Mirbach (1891).* German. (See page 233.)

— *(Wilhelmina Gräfin von Mirbach, née Countess of Thun - Hohenstein, Harff),* anonymous. Armorial plate, two shields accolé and coronet. Signed G. Otto & H. Riffarth. German (1889).

MISSIONS. *Missions de France, Associations des Dames.* Pictorial, in circular frame. Three crosses on a hill. French.

MONTBLANC. *Bibliothèque de Mme. le Comtesse de Montblanc, Baronne d'Ingelmunster.* Arms, coronet and supporters. Signed. French.

MONTFORT. *(Marie Theresia, Gräfin von Montfort.)* Anonymous. Armorial plate. She was a Princess of the German Empire, and Abbess of Buchau in Suabia about 1700. German.

MONTROND. *Madame la Comtesse de Montrond.* Arms impaled, coronet and widow's knot.



BOOK-PLATE OF THE COUNTESS OF LEININGEN-WESTERBURG.

MUENCHHAUSEN. *Clementine von Muenchhausen* (née von der Gabelentz). Modern plate, 1895. German.

C. M. Initials in lozenge, knot at base.  
*Ex-libris W. M.* (Wally Moes). Pictorial plate. Dutch. (See page 232.)

NOÉ. *Ex libris de Madame La Comtesse de Noé. Aglaus Bouvenne invt & sculp.* 1888. (See page 222.)

NOTT. *Ce livre a été mérité par Mlle. A. Nott et lui a été donné dans la 3ème Division pour 3ème Prix d'Écriture dans la distribution solennelle qui a eu lieu dans une des Salles du Pensionnat des demoiselles. Podevin le 10 Septembre 1803. L'Abbé Podevin et Soeurs.* School prize plate. (See page 223.)

OETTINGEN. *Comtesse Regnante d'Oettingen, Balderen et Soeteren, née Comtesse Trouchess de Zeil, Wourzac et Friedberg.* Printed label. German, 18th century.

OEYNHAUSEN. *Buecherei der Susanna Graefin von Oeynhausen geb. Kaijser.* (1894.) German.

OFFENBURG. *Aus der Bibliothek des Klosters zu Notre Dame in Offenburg i. B.—Sch. v. B.* 1895. (W. Schulte von Brühl.) Pictorial. German. (See page 230.)

OTTO. *Margarethe Otto.* 2

vars., dated 1891 and 1893. German.

OZY. *Ex libris Alice Ozy.* Signed *Aglaus Bouvenne, sc 1884.* Monogram.

O. N. C. Cypher in clouds and rays; coronet. Olga Nicolaiëvna, Queen of Württemberg. Russian. (See page 224.)

PALM. *Freyin Julie Palm.* German. (Circa 1858.)

PANNEWITZ. *Von Pannewitz München.* By *G. v. Urlaub.* Armorial; shield, helmet and crest. German. (Circa 1891.)

PENS. *De la Bibliothèque de Mme. la Marquise de Pens.* Armorial; two shields accolé, Angel supporters and coronet. French.

PFEFFEL. *Madame la Baronne Pfeffel.* Alsatian, 19th century.

PLESSEN. *La Baronne Barbe de Plessen, née Princesse Gagarine.* 2 vars., one in Russian, one in French.

POMPADOUR. *Marquise de Pompadour.* French.

PONT. *Ex libris Baronin Hélène de Pont-Berzevitzky.* Signed *E. Krah.* Two shields accolé in an ornamental frame supported by cupids (1895).

PRINTZ. *Baroness Printz née von Meyer.* German, 18th century.

PRZEHORSOWSKY. *Maria Anna Gräfin Przehorsowsky Geb. Gräfin Palfy.* Fine armorial plate. (See page 225.) Polish, 18th century.

RANDWIJCK. *Gertrude de*

## II. Foreign Ladies' Plates. 343

Randwijk. Armorial; lozenge and coronet. Dutch.

RAYMOND. (*Comtesse Marie de Raymond.*) Anonymous. Armorial; lozenge, coronet and motto, "Are de mon nom mudere." French.

REITZENSTEIN. *Helene, Freifrau v. Reitzenstein.* German, 19th century.

REUSS. *Marie Alexandrine Pr. Reuss VII., née Herzogin v. Sachsen.* Her husband was for some time ambassador at Vienna. Modern German.

REUTER. *Baroness George de Reuter.* Armorial; shield, helmet, crest, coronet and supporters. (See page 222.)

ROBERT-TORNOW. *Erna Robert-Tornow geb. Wedekind.* 1893. By G. Otto. Cartouche with inscription supported by ammoni.

ROBERSART. *Biblio de la Comtesse Juliette de Robersart, Chateau de Wambrechies.* Armorial; coronet, modern French plate.

ROLAND. *De la Bibliothèque de Mme. Roland de Challerange Conseillère au Parlement.* Armorial and pictorial. (See page 215.) French.

RONDÉ. *Madame Rondé, Galerie du Louvre.* Old armorial plate with coronet. French.

ROQUIN. *Roquin née Böquet.* Armorial; with coronet, label, wreathed frame. French.

ROSAMBO. *De la Bibliothèque de Madame la Présidente de Rosambo.* Armorial; impaling *Mortier*, ducal coronet. French.

ROULLIEU. *De la Bibliothèque de Miss Roullieu, No. 5.* Pictorial; label. French. (See page 217.)

RZEWUSKA. *De la Biblio. de Madame la Comtesse Constance Rzewuska née Princesse Lubomirska.* Small pictorial label, female figure in centre, palm branches, etc. Russian, 18th century.

F. R. Vivat. (See Sachs-Gotha.)

SACHS. *Ex libris Mariae de Sachs.* 1891. Armorial. German.

SACHS-GOTHA. (*Luisa Dorothea, Herzogin von Sachsen-Gotha.*) Anonymous plate, with initials F. R. German. (See page 209.)

SACHS-WEIMAR. *Sophie Grossherzogin von Sachsen-Weimar-Eisenach, Koenigliche Prinzessin der Niederlande, 8 October, 1892.* Golden wedding plate. 2 vars. German. (See page 226.)

ST. GERTRUDS GEMEINDE. *Büchersammlung der Deutschen St. Gertruds Gemeinde, Stockholm.* Motto, "Fürchtet Gott, Ehret den König." Pictorial; Madonna standing on a crescent, holding a church in one hand, and a cup in the other.

SALM. *Elenore Reichsgräfin Salm geb. Gräfin von Zaruba,* 1749. Armorial. German.

SANDOUIN. *Ex libris E. Sandouin.* Pictorial; a girl standing at a book-case, spirits of the pest around her, signed *H. V. Somur.*

SATTLER. *Rosa Sattler*. Pictorial. By Sattler. (See page 228.)

SCHNEIDER. *Christiane Henriette Schneider*, 1823. German.

SCHÖNBURG. *Comtesse de Schönburg*. Modern.

SCHRAMM. *Ex libris Julia von Horrum-Schramm* (1894). German.

SCHULTE. *Waltrud Schulte's Jugend-Bibliothek*. Juvenile plate. (See page 229.)

— *Mein Buch Cecilia Schulte v. Br* (Brühl). Pictorial.

SÉGUR (DE). *Bibliothèque de Mme. la Vicomtesse Henry de Ségur*. Armorial. French.

SEINSHÉIM. *Comtesse de Seinsheim née Baronne de Franckenstein*. Pictorial. German, 18th century. (See page 228.)

SEISSEL. *Auguste Comtesse de Seissel d'Aix née Baronne de Reizenstein*. Armorial; one supporter. 2 vars. Modern German.

SEMBRICH. *Marcella Sembrich*. 3 varieties, 1892. Armorial and musical.

SEYLER. *Ex libris Margarethe Seyler geb Wickmann*. Armorial; lozenge pendent from ribbon bow, arms impaled, dexter side charged with trefoils, which also form a decoration round the lozenge and inscription. Signed *T. Henr.*

— *Margarethe Seyler geb. Wickmann, A<sup>o</sup>. Dom. 1895*. Armorial; crest, helmet, and shield. Signed (H<sub>T</sub>) T. H.

SILLY. *Madame de Silly*.

SINDLINGEN. "Sindlingen." Anonymous. Plate belonging to the Princess Colloredo-Mannsfeld *née* Princess of Oettingen.

SOBERNHEIM. *Aus der Buecherei von Frida Sobernheim*. Pictorial. Book-shelves, etc., in diamond-shaped frame, over which is placed a square frame with the mottoes, "Age quod Agis," "Wahrheit und Klarheit," "Sei Weich bei eines Andren Schmerz: Doch bei dem Deinem Hart Wie Erz." "Let not the sun go down upon your wrath." A lady reading by a lamp, flowers, a violin, etc., are introduced. Signed 18<sup>94</sup>. German.

STAEL. *Madame de Stael, Cop. pet.* French.

— *Wilhelmina Stael von Holstein*. Armorial; coronet in clouds, etc. (See page 220.) Swedish.

STANDISH. *Madame Standish née Des Cars*. Engraved label in Chippendale frame.

STARZINSKA. (M. R. Gräfin Starzinska.) *Nizza*. Modern. Anonymous. Armorial.

STOLBERG. *Eleon. Maximil. Christine Princesse de Stolberg née Comtesse de Reuss*. 2 vars. Two shields accolé on ermine mantle with crown. She was Regent of Stolberg from 1767 to 1782, in which year she died. German.

— *Anna, Fuerstin zu Stolberg Wernigerode, geb Prinzessin Reuss*, 1893. German.

— *Ex libris L. M. S.* (L. M. de Stolberg Comtesse d'Albany). Signed *P. S. A. R. Impel Gr.* Cypher on a lozenge decorated with rose wreaths, etc. (See page 226.)

## II. Foreign Ladies' Plates. 345

STRECKESEN. *Ex libris Clarae Streckeysen.* Signed *F. Bösert, Basel.* Armorial; shield, crest, and helmet, 2 sizes, drawn in the style of Albrecht Dürer. (Circa 1890.) German.

STURMFEDER. *Freiin Olga Sturmfeder v. Oppenweiler.* (Circa 1875.) Swiss.

M. D. S. Initials and crown. (Kurfürstin Magdalene Sibille von Sachsen.)

TAILLY (DU). *A Madame du Tailly, Louise L. D. in sc.* French, 18th century.

TÖPPLER. *Maria Dorothea Töppler.* German, 17th century.

TOULLE. *Ex libris Marie de Toulle.* Armorial; with coronet and supporters. (Circa 1750.) French.

TOUR (DE LA). *Marie de la Tour d'Auvergne, Duchess de la Tremoille.* Early 18th century plate. French.

TRAUTSON. *Ex libris Mariae Theresiae Comitissae Trautson nata Comitissa de Weissenwolff.* Armorial. Austrian, 18th century.

TURENNE. *La Princesse de Turenne née Princesse de Lorraine.* Armorial; 2 shields accolé, with coronet, branches of trees, and flowers behind. Background shaded with clouds. French.

VALICOURT. *Elizabeth de Valicourt.* Armorial; Jacobean frame. French.

VASSAL. *De la Bibliothèque de M. (de) Vassal (de in MS.).* Armorial; two shields accolé. French.

VAUDREUIL. *Comtesse de Vaudreuil. Gouvernement de Louvre.* Small modern armorial. French.

VICTOIRE. *Bibliothèque de Madame Victoire de France.* C. Baron Sculp. Armorial; lilies of France on a lozenge. (See page 53.) French, 18th century.

VINTIMILLE. *Biblioth. de Me. de Vintimille.* Two shields accolé, ducal coronet. French.

VOLCKMANN. *Bertha Volckmann, mein Buch.* Motto, *Furchtlos und treu.* By Erwin Volckmann, 1895. Pictorial; view of Lübeck and the sea.

WALDBURG. *Rosina Amalia des H. Roem. Reichs Erbtruchssässin Gräfin zu Zeil. Freyfraule Zue Waldburg Wurtzach, Marstetten Altmannshoffen, Wolffegg u. Waldsee,* etc. German, 18th century.

WALTHER. *Anna Maria Waltherin.* German, 17th century.

WARIN. *Donné à la Biblio: de la ville de Metz par Madame Veuve Warin en mémoire du Docteur Warin 1870.* Printed label. Alsatian.

WARNECKE. *Ilse Warnecke geb. von Landwüst.* By Sattler. Pictorial. (See page 228.)

— *Ilse Warnecke geborne v. Landwüst.* By Otto Hupp. (See page 228.) German (1888).

WARNECKE. *Ex libris Hedwig Warnecke.* By Joseph Sattler, 1893. (See page 228.)

WARTENSLEBEN. Anonymous. (Gräfin von Wartensleben née von Hogendorp.) 1784. German. (See page 208.)

WEIGEL. *J'Appartiens à Marie Elisabeth Joseph Weigel née de Baudimont Hôtel de Carmin.* Printed label with verses in French beginning, "De plaisir à ma chère maîtresse." (See page 203.)

WINNINX. *Picternella Winninx.*

Printed label. Dutch. 17th century. (See page 208.)

WÜRTTEMBERG. *Vera Constantinowna, Herzogin von Württemberg.* German, 19th century.

ZEIL-WURZACH. *Ce livre appartient à Thérèse Truchsess Comtesse de Zeil-Wurzach, Chanoinesse des Chapitres d'Elten et de St. Ursule à Cologne.* Armorial. German, 18th century.



BOOK-PLATE OF G. F. LARNER.

By C. Larner-Sugden.



### III. LIST OF JOINT PLATES.

ACTON. *Thomas & Sidney E.*  
*Acton.* Crest and motto.  
— *William & Caroline*  
*Acton.* Armorial.

ALLEN. *Ex libris Frances*  
*Louise & Charles Dexter*  
*Allen.* Pictorial; Roman  
lady on stone seat, books and  
scrolls strewn around. U.S.A.  
— *Edward and Marianne*  
*Heron - Allen, July,*  
*MDCCCXCI.* Armorial.

BARLOW. *T. & E. Barlow.*  
BELL. *Ex libris A. G. & N.*  
*Bell. Ring out the False,*  
*ring in the True. Door teyd*  
*und Vleyd.* Pictorial, by  
Warrington Hogg. (See page  
249.)

BEMROSE. *Guilielmus et Mar-*  
*gareta Romana Bemrose.* Li-  
brary interior in ornamental  
frame, with crests.

BENNETT. *Wm. & Elizth.*  
*Bennett.*

BENSON. *Ex libris Robert et*  
*Evelyn Benson.* Circular

plate (by Laurence Hous-  
man). Motto, *Pour Dyeu et*  
*ma mye.* (See page 250.)

BERENS. *Hs. & Mn. Berens.*  
Armorial; Chippendale. (See  
page 239.)

BEVAN. *Arthur & Magdalen*  
*F. Bevan, 1870.* Armorial.

BLICKE. *Dr. & Mrs. Blicke.*

BLOUNT. *Edward & Gertrude*  
*Blount.* Armorial.

BOWMAN. *Jacob & Drusilla*  
*Bowman.*

BROCKHOLES. *William &*  
*Blanche Fitzherbert Brock-*  
holes, 1895. Armorial. Signed  
H. M. (John Henry Metcalfe.)  
Across the sinister impalement,  
the name *Blanche* is engraved  
per fess.

BURGES. *John & Mary*  
*Burges.*

BURROWS. *Ex libris Charles*  
*William Burrows & Lottie*  
*Thomas Mott Burrows.*  
*Cleveland. Inter Folia*  
*Fructus. A.C.R., 1895.* (See  
page 248.) U.S.A.

M. Ph. D. B. M. Ph. D. B.

Duke and Duchess of Bavaria. (See page 237.)

CAVE. *W. & M. Cave-Browne-Cave.* Armorial. (See page 245.)

CAULFIELD. *Revd. John Caulfield, D.D., & Euphemia Gordon of Kenmure, Arch-deacon of Kilmore,* 1776. Armorial. (See page 238.)

CLOW. *L. & E. Clow.* Crest. COBB. *F. E. M. & C. Cobb.* Armorial. Wreath.

COKE. *Edward Thomas & Diana Coke.* *Debdale.* Armorial.

— *Talbot and Charlotte Coke.* Large armorial plate. By J. D. Cooper.

COLLINS. *Henry & Anne Rebecca Collins.* Armorial.

— *Henry & Elizabeth Mary Collins.*

CULLUM. *Sir John Cullum, Bart. & Dame Susanna his wife,* 1760. (See page 238.)

CURTIS. *Joseph & Eugenia Maria Curtis.*

DALTON. *J. & H. Dalton.*

DASHWOOD. *S. & C. Dashwood.* Armorial; lozenge. (Two ladies?)

DAUBENY. *H. C. Barnston & Amelia Daubeny.*

DE CHATELAIN. *The arms of Ernest, Chevalier de Chatelein, & of Clara his wife.* Armorial. (See page 246.)

DE LA FELD. *Armes d'Alliance de Jean de la Feld, Comte de l'Empire Saint Romain. Et de sa Femme Lady Cecil Jeanne Fille du Comte de Limerick*

*Pair d'Angleterre. Armorial.*  
(See page 247.)

DE LA FELD. *Jean de la Feld Comte de l'Empire Saint Romain et Lady Cecil son épouse fille du Comte de Limerick*  
*Pair d'Angleterre. Armorial.*  
Smaller variety of the former plate.

DESCHAMPS. *A. & M. Deschamps de la Tour.* Armorial.

DOWLING. *Thomas & Eliza Dowling.*

DROUGHT. *John & Anna Drought.* Crest and motto.

DRUMMOND. *Spencer Rodney & Caroline Drummond.* Armorial.

C. & S. D. Crest.

EDGCUMBE. *Edward Robert & Clara Jane Pearce Edgcumbe.* Pictorial.

EDLYNE. *Thomas Edlyne & Elizabeth Tomlins,* 1830. Armorial; second variety, 1831.

ELKIN. *Benjamin & Amy Elkin,* 1892. By C. W. Sherborn. (See page 239.)

EMERTON. *James & Mary Ann Emerton.*

ERLACH. *Anonymous.* (Hans Rudolf von Erlach & Edith von Erlach.) Signed *H. W. f.* Armorial. (See page 237.)

H. E. & F. E. (Eyton.)

FARRER. *F. W. & O. Farrer.* Armorial.

FOX. *Charles & Mary Fox.*

FOX. *Sir Charles & Lady Fox.* Armorial.

FRANKLYN. *Arma Fred.  
Franklyn et Mariae, ux: ej:  
Armorial.*

FRENCH. *Thomas Lee & Mary  
A. B. French.*

GARDNER. *Ernest Lloyd &  
Frances Gardner.*

GOODWYN. *Charles & Letitia  
Goodwyn.*

— *Henry & Elis<sup>th</sup>. Goodwyn.  
Armorial in oval frame set with  
pearls.*

GORDON. *Col. & Mrs.  
Gordon.*



*A & S G Y.*

— *John & Amy Vernon  
Gardner. Crest.*

GEIZKOFLER. *Zacharias Geiz-  
kofer von Gailenbach, Ritter  
etc., Maria Geizkoflerin, ge-  
borne von Rehelingen, 1605.  
(See page 237.)*

GIBERNE. *G. & M. Giberne.  
Armorial.*

GILBERT. *Alfred & Alice  
Gilbert. By C. W. Sherborn.  
1893. (See page 239.)*

GREGOR. *H. & P. Gregor.  
Armorial; Chippendale.*

GURNEY. *Reginald Gurney &  
Maud Robertson, his Wife.*

HARINGTON. *Arma Ricardi  
Harington et Cecilae Uxoris  
Ejus. Armorial; seal.*

HARRIS. *I. & D. A. Harris.  
Armorial.*

HAVILL. *Frederick & Kate Havill.*

HEATHCOTE. *E. Bibliotheca Gilbert D. Heathcote clerici, et Eliseae ejus-uxoris 1858.* Angel supporting shield in oval frame; 2 vars.

HELLER. *Johannes Heller und Anna Gnoellinger, 1593.* Armorial.

HENSLOWE. *Francis Hartwell & Ann Rich Henslowe, 1836.*

HODGSON. *Charles H. Hodgson M. Louisa Hodgson.* Armorial. (See page 243.)

HOLROYD. *James John & Sophia Holroyd, Whitehall.* Armorial.

HOPKINS. *Willm. & Mary Hopkins, Sharp sc.* Pictorial. (See page 240.)

HOWARD. *George & Rosalind Howard, 1888.* Armorial.

HUTTON. (Mathew Hutton, D.D., of Maskie, Yorks., & his wife Elizabeth, daughter of Sir R. Burgoyn.) Anonymous. Armorial; Jacobean.

*D. & E. H.* Harp and wreath.

JACKSON. *Arma Edwardi Patten Jackson et Margaretae Annae Uxor ejus.* Armorial; seal.

JEWITT. *E li: Bibl: Llewellyn Jewitt et Elizabeth Uxor. ejus.* Armorial; seal. Signed *L. Jewitt F.S.A. del: sc.*

KNIGHT. *A. I. & E. Knight.* Armorial.

KRESS. *Wilhelm Kress von Kressenstein. Clara geborne Viatissin 1645.* *Vulnera*

*Christi, Credentium Voluptas.*  
(See page 237.)

LANANZE. *Henry & Elis<sup>th</sup>.*  
*E. Lananze.* Armorial.

LEITH. *Colonel & Mrs. Forbes Leith of Whitehaugh.* Armorial; shield and supporters with 3 crests and mottoes.

LLOYD. *R. P. & C. Lloyd.* Crest and motto.

LOWE. *R. M. & F. Lowe.*

*J. J. F. L. & W. H. S. F. L.*  
(Col. and Mrs. Forbes Leith): Armorial; shield and supporters, 3 crests and mottoes.

MACKINNON. *Lauchlan & Augusta Mackinnon.* Crest.

MANGLES. *Thomas & Ann Mangles 1793.* Leather label.

MARENDIN. *Samuel & Isabella Marendin, 1848.*

MARGETSON. *Ex libris Marion & Edward J. Margetson. Music.* Pictorial. Signed *W. H. M.* (See page 241.)

MASSY. *Mr. & Mrs. Hugh Dillon Massey.* Armorial; Chippendale.

MEYER. See *Townshend.*

MERRY. *Richard & his wife Sarah, daughter of A. Foster, Esq.*

MEUX. *Henry & Elizabeth Meux.*

MITCHELL. *E libris Bibl: Frank Johnstone Mitchell, F.S.A. et Elizabetha Harcourt Uxor Ejus. Llanfrechfa Grange Co. Monmouth.* Seal plate, arms, crest, etc.

MORGAN. *Isaac & Rebecca Morgan.* Armorial.

MORGAN. *James & Maria Morgan.* Armorial; clouded.

NAPIER. *William & Mary C. Napier.*

NEWMAN. *H. & A. Newman.* Engraved label.

O'BRIEN. *Robert & Florence Vere O'Brien.* Armorial; seal, 2 sizes.

PAGE. *Admiral & Mrs. Page.* Armorial; shield and 2 crests with war medal.  
— *Samuel & Agnes Page.* Armorial.

PAINE. *Mr. Thomas & Mrs. Anne Paine,* 1737. Printed label. (See page 238.)

PARKINSON *Ex libris Florence & William Parkinson.* By R. A. B. Pictorial. (See page 247.)

POE. *Mr. & the Honble. Mrs. William Poe.* Armorial.

PORTAL. *John & Eliz<sup>th</sup>. Portal.* Armorial.

RICHARDO. *Arma Joannis Ludov. Richardo et Catarinae Uxoris Ejus.* Armorial; seal.

ROBERTSON. *Herbertus Robertson et Helena Ux: et Alex: fil: nat: max.* By Thos Moring. Armorial. (See page 236.)  
— *Arma Wilhelmi Archibaldi Scott Robertson, et Mariae Isabellae Uxoris ejus.* Armorial; seal.

RYLANDS. *J. Paul & Maria Rylands.* 2 sizes.

ST. GENOIS. *Moritz Gf. St. Genois,* 1860. *Gabriele Gf. St. Genois - Stolberg.* Armorial; 2 shields accolé and coronets surrounded by a strap on which is the inscription.

SALVIN. *Arthur & Anne A. N. Salvin.*

SANDEMAN. *The Arms of Albert George Sandeman & Maria his Wife.* Armorial; seal.

SHAW. *P. & A. Shaw.* Armorial.

SHUTTLEWORTH. *R. & R. Shuttleworth, Rochdale.* Armorial.

SIMPSON. *John & Julia Simpson.* Crest.

SIRR. *Revd. J. D. & Elizabeth Sirr.* Armorial.

SMEDLEY. *John & Caroline Smedley, Kiber Castle, Matlock, Derbyshire, etc.* Initials and crest, etc. (See page 242.)  
— *John & Caroline Anne Smedley, engraved by J. H. Baker from a photograph.*

SOBERNHEIM. *Curt & Lilli Sobernheim,* 1894. *“Bücher Vereinigen Gedanken.”* By C. W. Sherborn. (See page 240.)

STEIN-HAIG. *Charles Edwin & Janet Stein-Haig,* 1882. Motto, “*Tyde what may.*” “*Tyde what may betyde, there'll aye be Haigs in Bernersyde. Thomas the Rhymer,* 1290.” Armorial.

TARN. *William & Frances Tarn,* 1868. Crest.

TAYLOR. *I. & W. Taylor.*

Tomlins. See *Edlyne.*

TOWNSHEND. *Samuel Ralph*

Townshend & Gertrude Mary Mayer. Crests and mottoes.

TREGASKIS. *Ex libris Jacobi et Mariae Lee Tregaskis.*  
(See page 247.)

TREVELYAN. John & Louisa Trevelyan. Armorial; shield.

TYSSEN. Samuel & Sophia Tyssen—Narborough. Armorial.

WADDINGTON. George & Jane Waddington.

WADHAM. Francis & Mary Wadham, 1775.

WARBURTON. George & Anna Warburton. Armorial; clouded.

WARD. Humphrey & Mary Ward. By C. W. Sherborn.  
(See page 239.)



*Jane Dobson*

BOOK-PLATE OF JANE DOBSON.

TYSON. J. & A. Tyson. Crest and motto.

H. I. & C. R. T. Crest.

VALIER. Ursus Josephus Valier de Vendelstorf etc. Maria Johanna Zurmatten sein Ehegemahlin, 1715. (See page 238.)

WARRON. J. C. & H. E. Warren.

WILDE. T. & M. Wild. Armorial.

WOOD. J. & F. A. Wood.

I. R. M. W. (John Robert and Mary Wright.)

A. & E. Y. Wreath. (See page 349.)

## ERRATA AND ADDENDA.

On page 25. *Elizabeth Whifield, 1704.* Armorial.  
" 26. *Anne Wotton Her Book*, instead of *Walton*.  
" 28. Charlotte Pigott of *Whitton*, instead of *at Whilton*.  
" 29. *Ann Halton Heelis, 1766*, instead of *Haclis*.  
" 29. *Elizabeth Lockyer. Bath, Oct. 4, 1768*.  
" 30. The date on *Lady Charlotte Murray's plate* is only  
in MS., therefore this ex-libris should not be  
counted among dated plates.  
" 30. In the year 1781. *Phebe Sewell's Book, Sept. 11,*  
1781, printed label, should be added.  
" 31. In the year 1791. *Sarah Sotheby 1791*. A small  
printed label.

N.B.—These additional facts have been ascertained while  
the work was going through the press.



BOOK-PLATE OF CICELY GLEESON WHITE.  
By G. W.





## INDEX.

The references to plates illustrated will be found in the three lists at the end of the volume under their owners' names.

ADAMS, H. Isabel, 176-178.  
Adelaide, Madame, 52.  
Allegorical plates, 18.  
Amazons, 99.  
American plates, 160.  
Anjou, Marguerite of, 35, 109.  
Anne of Austria, 50.  
— de Bretagne, 46, 107.  
— daughter of Louis XI., 46.  
— Queen, 45.  
Anonymous plates, 13.  
Arcadia, 36.  
"Armes Parlantes," 222.  
Armorial bindings, 39.  
— plates, 8, 120.  
Arms of married women, 101, 103.  
— spinsters, 101.  
— widows, 102.  
Armytage, Miss C., 178.  
Austin, 68.  
  
Badges, 109.  
Bagge, B., 190.  
Barry, Madame du, 53.  
Bartolozzi, 20, 67.  
Beham, 115.  
Bell, R. Anning, 120, 121, 122, 125, 127.  
Belzunce, Anne Marie Louise de, 51.  
  
Berners, Dame Juliana, 37.  
Bewick, Thos., 67.  
Birmingham School, 171, 203.  
Bismarck, Prince, 191.  
Blyth, 69.  
Boron, C., 53.  
Bouchardon, 52, 166, 217.  
Boulanger, 233.  
Bourbon, Suzanne de, 46.  
Boyot, 51.  
Bretteville, Madame de, 219.  
Bruyère, La (quoted), 46.  
  
Cameron, D. Y., 267, 268, 299.  
Castle, Agnes, 172, 175.  
— Egerton (quoted), 131, 172.  
Chamillart, Madame, 51.  
Charlotte, Queen, 45.  
Chippendale, 11, 111.  
Cipriani, 20.  
Clare, Elizabeth, Countess of, 35.  
Classification, 8.  
Cleopatra, book of, 33.  
Clifton, Sir Gervase, 102.  
Colleges, Ladies', 92.  
Colletts, 40.  
Corday, Charlotte, 219.  
Cordelière, 106, 109.  
Corneille, 220.  
Crane, Walter, 133, 135  
Crests, 108, 220.

Darkinderen, Mrs., 232.  
 Darly, M., 66, 67.  
 Dated German plates, 207.  
 — plates, 13.  
 Daulceur, Madame Le, 166, 216.  
 Dearmer, Mrs., 180, 259, 281.  
 D'Eon, Chevalier, 233.  
 Dervorgilla, 37.  
 Diane de Poitiers, 233.  
 Döpler, Professor E., 228.  
 Dürer, Albrecht, 115.  
 Earliest English Woman's plate,  
 14.  
 — Foreign Woman's plate,  
 207.  
 Editha, Queen, 34.  
 Elizabeth, Madame, 54.  
 — Queen, 36, 42, 110, 244.  
 Ellis, Mr., 212.  
 Embroidered book covers, 42,  
 43.  
 Eve, G. W., 119, 120.  
 Felbrigge, Anne, 42.  
 Fell, H. Granville, 139, 143.  
 Flitch of Bacon, 246.  
 Florence, Mary Sargent, 170,  
 178.  
 Foreign titles, 245.  
 France, G. C., 173.  
 Frederick the Great, 208.  
 French, E. D., 160-163, 165.  
 French lady engravers, 166, 167.  
 Gallienne, Richard Le, 180.  
 Gascon, Le, 45.  
 Gaskin, Mrs., 171.  
 German lady designers, 190,  
 191.  
 Gidding, Little, 40.  
 Gloucester, Eleanor, Duchess of,  
 42, 110.  
 Granger, 41.  
 Greenaway, Kate, 167-169.  
 Greene, Miss E., 168, 172.  
 Grey, Lady Jane, 38.  
 Grosvenor, Lady Henry, 186.  
 Gueldres, Philippa de, 46.  
 Guienne, Eleanor of, 100.  
 Hammersmith Socialist League,  
 136.  
 Hardy (quoted), 62.  
 Garrison, T. Erat, 92, 95.  
 Hatchments, 103.  
 Henrietta, Anne, daughter of  
 Charles I., 45.  
 Henri-Catherine monogram, 48.  
 Henri-Diane monogram, 48.  
 Hild, 33.  
 Hogarth, 22.  
 Hogg, Warrington, 197.  
 Holden, Violet M., 203, 204.  
 Hopson, W. F., 161, 164.  
 Housman, Laurence, 132, 137,  
 249, 250.  
 Hughes, Mrs. S., 178-179.  
 Hugo, Victor (quoted), 98.  
 Huguenot plates, 215.  
 Hupp, Otto, 228.  
 Jacobean decoration, 10, 111.  
 Jackson, T. G., 256.  
 Jarvis, R. W., 156, 158.  
 Jeanne d'Arc, 100, 214.  
 Jeffreys, Judge, 57.  
 Joan of Kent, 109.  
 Kauffmann, Angelica, 166.  
 Kendall, the arms of the Duchess  
 of, 22.  
 Labels, 1, 196.  
 — Oxford and Cambridge  
 Printing House, 2.  
 — commemorative, 4.  
 — leather, 5.  
 — pictorial, 5, 58.  
 — gift, 5.  
 Lac d'amour, 108, 109.  
 Lamballe, Princesse de, 54.  
 Laren, 232.  
 Larner-Sugden, C., 346.

Levetus, Miss C., 178, 181-183, 203, 204.  
Leijden, 207.  
Lister, Miss, 178.  
Literary plate, 18.  
Maine, Madame de, 51.  
Maintenon, Madame de, 50.  
Mantling, 101.  
Margetson, W. H., 141-142, 240, 241.  
Marguerite des Marguerites 47.  
Marie Antoinette, 54.  
Marks, H. S., 265.  
Martia, 34.  
Mary, Queen, 44.  
Mary Stuart, 44.  
Maud of Scotland, 34.  
Maude, A., 141, 147.  
Mayo, Lady, 187.  
Medici, Catherine de, 49.  
Melissenda, 34.  
Minerva, 99.  
Monk, W. H., 291.  
Monpensier, Anne de, 50, 106.  
Moring, Thomas, 97.  
Mottoes, 193.  
Murray, George, 303.  
Napper, H., 145-146.  
Nelson, Harold, 157, 159.  
Orde, M. L., 184, 190-192.  
Padeloup, 51.  
Parr, Katherine, 44.  
Peeresses, 82, 103, 104.  
Pelta, 100.  
Pembroke, 35.  
Philippa, Queen, 35.  
Pictorial plates, 120.  
Plates with surname only, 105.  
— used by both husband and wife, 8, 105.  
— as visiting cards, 20.  
Pompadour, Madame de, 52.  
Pope (quoted), 56.  
Pynson, R., 42.  
Quennell, C. H. B., 155, 156.  
Reid, Marion, 180, 186-189, 201.  
Roberts, Katherine M., 178.  
Roland, Madame, 55.  
Roper, Margaret, 38.  
Rijckenbach, 41.  
St. Brigetta, 33.  
— Paul, Mary de, 35.  
Saint Simon (quoted), 51.  
Sattler, Joseph, 227, 228.  
Savoie, Louise de, 47.  
School prize plate, 223.  
Schulte v. Brühl, W., 231.  
Sherborn, C. W., 115, 116, 117, 120, 239.  
Shield, shape of, 6, 100.  
— oval, 13.  
Sidney-Sussex College, 36.  
Skeaping, K. M., 199.  
Slocombe, Edward, 198.  
Smirke, Robert, R.A., 68.  
Soane, Harry, 94, 141.  
Sophie, Madame, 52.  
Styles, different, 9, 11.  
Super-libros, 39, 41, 45.  
Tabley, Lord de (quoted), 21, 194, 237.  
Taylor, Edward, 204.  
Theodolinda, Queen, 34.  
Thou, de, and his wife, 50.  
Tuer, Andrew, 2.  
Uzanne, Octave, 18, 209.  
Valois, Marguerite de, 49.  
Vanloo, Carlo, 52.  
Verrue, Madame de, 51.  
Verses on plates, 200, 203.  
Vertue, George, 62, 63, 65.  
Victoire, Madame, 52.  
Voltaire, 52.

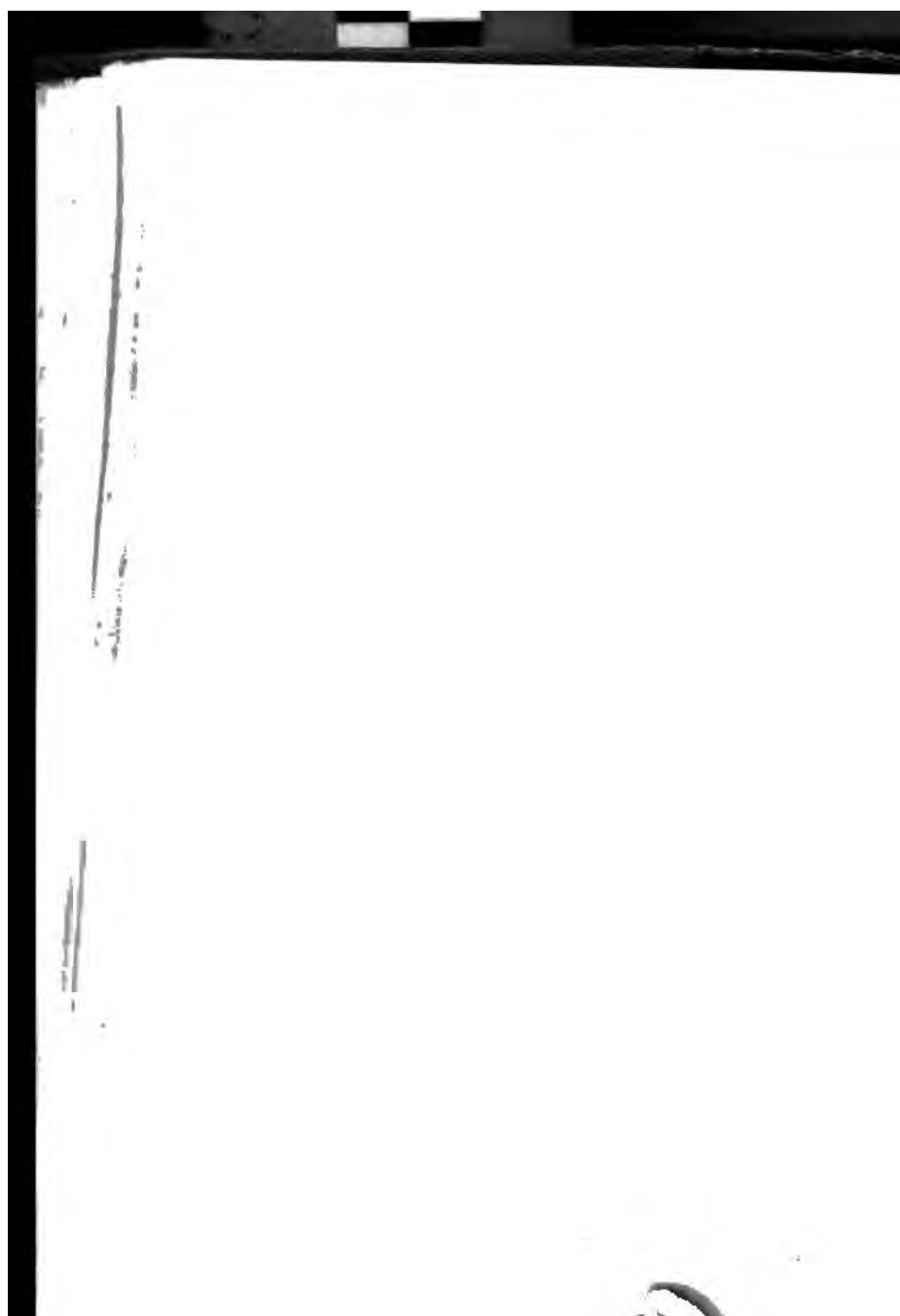
Wadham College, 36.  
Walpole, Horace, 20, 60.  
Way, T. R., 150.  
West, W., 129, 132.  
White, Gleeson, 353.  
Whitfield, G., 70.  
Widow's knot, 70.  
Williams, 151, 153, 155.  
Wolfsen, Adela, 106.  
Wolsey, Cardinal, 219.

Wood, Starr, 141, 149.  
Woodville, Elizabeth de, 35.  
Woodroffe, Paul, 143.  
Woodward, Miss, 180, 185.  
Worcester College, 37.  
Worledge, Thos., 65, 67.  
Wright, Alan, 131-132, 135-136,  
    255.  
York, Powell, Professor F., 94.





CHISWICK PRESS:—CHARLES WHITTINGHAM AND CO.  
TOOKS COURT, CHANCERY LANE, LONDON.















Stanford University Libraries



3 6105 026 606 298

CECIL H. GREEN LIBRARY  
STANFORD UNIVERSITY LIBRARIES  
STANFORD, CALIFORNIA 94305-6004  
(650) 723-1493  
[grncirc@sulmail.stanford.edu](mailto:grncirc@sulmail.stanford.edu)  
All books are subject to recall.

DATE DUE



--	--	--

